

# The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

**SUBSCRIPTION.**—Stamped for Postage, 20s. per annum—Payable in advance, by Cash or Post Office Order, to **BOOSEY & SONS, 28, Holles Street, Cavendish Square.**

VOL. 35.—No. 36.

SATURDAY, SEPTEMBER 5, 1857.

PRICE 4d.  
STAMPED 5d.

**M**R. AND MRS. PAGET (R.A.M.), Bass and Contralto.  
17, Winchester-place, Pentonville, N.

**A**N ORGANIST WANTED for the New Church at Watford, Herts. Salary £30 per annum. There is a respectable neighbourhood, and no professor of music resident there. Apply, by letter, or personally, to Messrs. Hopkinson, 235, Regent-street.

**H**ER MAJESTY'S THEATRE.—TWO EXTRA PERFORMANCES at REDUCED PRICES, on FRIDAY, Sept. 18th, and SATURDAY, Sept. 19th.—Picolomini, Spezia, Ortolani, Giuglini, Violetti, Benaventano, Rossi, and Belletti. Two Extra Performances will be given on Friday, Sept. 18th, and Saturday, Sept. 19th, when will be presented **IL DON GIOVANNI** and **LA TRAVIATA**. Prices:—Boxes, to accommodate Four Persons—Grand Tier, Pit Tier, and One Pair, £2 2s.; Two Pair, £1 1s.; Three Pair, 15s.; Gallery Boxes, 10s. 6d.; Pit Stalls, 10s. 6d.; Pit, 3s. 6d.; Gallery Stalls, 3s. 6d.; and Gallery, 2s. The Box-office will be opened Monday, Sept. 14th. In the meantime places may be secured by application to Mr. Fish, stage-door, Her Majesty's Theatre.

**R**OYAL ACADEMY OF MUSIC.—The Michaelmas Term commences on Monday, September 14th, 1857. Candidates for admission must attend at the Institution for examination on Saturday, September 12th, at 3 o'clock. By order of the Committee of Management.  
Royal Academy of Music, Tenterden-street, J. GIMSON, Secretary.  
Hanover-square, August 31, 1857.

**D**EBAIN'S SUPERIOR HARMONIUMS.—Fournisseur de S. M. l'Empereur Napoleon III. et de S. M. Reine d'Angleterre.—Entrepôt, 41 A, Queen-street, Cannon-street West, St. Paul's.

**L**AMBERT & CO'S Patent Repeater Check Action Pianofortes and Patent Regulating Hopper, 314, Oxford-street, for touch, tone, and durability are not to be excelled. Made expressly for extreme climates. N.B.—Pianofortes taken in exchange, tuned, and lent on hire.

**P**IANOFORTES.—DEWRANCE'S COMPENSATING PIANO may now be seen at the depot, 33, Soho-square. By the application of this principle a heavier string can be used, the result of which is, that the full power of a grand is obtained from a cottage instrument, at the same time the wires and the frame on which they are strung expand and contract with change of temperature equally and together, so that the necessity for frequent tuning, as in the ordinary instrument, is entirely obviated. For fullness and roundness of tone, with extraordinary powers of modulation, these instruments are quite unequalled, at the same time the price is no higher than that of an ordinary piano.

**V**OCAL QUARTETT.—EVENING SONG. For S., A., T., and B. Composed by Chas. J. Hargitt. Price 6d.  
London: NOVELLO, 69, Dean-street, Soho.

## RUDOLF NORDMANN'S PIANOFORTE MUSIC, EASY, BRILLIANT, AND POPULAR.

	s. d.
1. LA CARITA de Rossini .. .. .	3 0
2. MENDELSSOHN'S TWO-PART SONGS .. .. .	3 6
3. TOWER SCENE IN IL TROVATORE .. .. .	3 0
4. "AH, CHE LA MORTE" .. .. .	2 6
5. "LIBIAMO," from La Traviata .. .. .	3 0
6. ISABELLE, French Romance .. .. .	2 6
7. "LA MIA LETIZIA" .. .. .	2 6
8. LA SICILIENNE, from "Les Vêpres Siciliennes" .. .. .	3 0
9. SIXTH AIR OF DE BERTOT .. .. .	2 6
10. MANDOLINE, Nocturne .. .. .	3 0
11. "LA DONNA E MOBILE" .. .. .	3 0
12. GREEK PIRATES' CHORUS .. .. .	2 0
13. NUNS' PRAYER .. .. .	3 0
14. "IL BALEN" .. .. .	3 0
15. LA DANSE DES FEES .. .. .	3 0

BOOSEY AND SONS' MUSICAL LIBRARY, 28, HOLLES-STREET.

36

**T**O LEADERS OF BANDS.—The Band Parts of **THE MAUD VALSE** (on Balfe's celebrated Sorenade, "Come into the Garden, Maud") are published this day, price 5s.; Septett, 3s. 6d. Boosey and Sons' Musical Library, 28, Holles-street.

**"THE MAUD VALSE,"** by LAURENT, performed before the Queen, at the Ball given by the Prussian Ambassador; also performed twice at Her Majesty's last State Ball, and, at the request of her Majesty, frequently repeated during the evening.

"If roof were wanting that even the sentimental songs of Balfe—owing to their peculiarly tuneful character—might successfully be turned into dance music, M. Laurent would have supplied it in this very pleasing waltz, which is founded upon the universally popular (thanks to Mr. Sims Reeves) 'Come into the garden, Maud.'"—*Musical World*.

Price 4s., beautifully illustrated in colours.

BOOSEY & SONS' Musical Library, 28, Holles-street.

**B**ALFE'S NEW SINGING METHOD.—Just Published, Price Five Shillings. A NEW SINGING METHOD, without the use of Solfeggi, by M. W. BALFE.

The purpose of this work is to overcome the irksome practices of Solfeggi and exercises, by the development of the necessary elementary studies in the form of original Ballads and Songs. This system has been already adopted with much success in the well-known work by Vacej; but the present is the first attempt to introduce it into England. The author believes that the substitution of an agreeable amusement for a disagreeable labour (with the same improving results), will encourage many to take up the practice of singing who would otherwise be deterred from such an attempt, and thus be the means of popularising the most beautiful of the arts.

This work is especially addressed to persons unable to avail themselves of a master's services. At the same time its utility will be promoted in the hands of the teacher. It will be found further valuable as a collection of Ballads and Songs for a voice of a moderate compass. The words are of the purest character, and the music is in the composer's most popular style. With these recommendations it is trusted that the "New Method of Singing" will be found in the hands of all professors and amateurs of the art.

The Contents are as follow:—1. Preliminary Observations. 2. First Exercise for the Voice. 3. Exercise to stretch the Voice gradually downwards and upwards. 4. Thirds—"Oh, weep not, lady"—Ballad. 5. Fourths—"Come, follow me"—Song. 6. Fifths—"Fled are the flocks"—Song. 7. Sixths—"The sun upon the silent hills"—Song. 8. Sevenths—"Go, lovely rose"—Song. 9. Octaves—"Then lady wake, in beauty rise"—Song. 10. Exercises for the Shakes. 11. Semitones—"Tis ever thus"—Song. 12. Syncope—"Woodman, spare that tree"—Ballad. 13. The Mordents—"To me the world's an open book"—Song. 14. Preparatory for the Roulade—"Gushing from this living fountain"—Song. 15. A simple little song—"The moon is up! how calm and slow." 16. Another example for the Roulade—"Gently o'er the rippling water"—Song. 17. Ballad, second verse slightly ornamented—"I am with you once again, my friends." 18. Recapitulation—Bravura Song—"My native land." 19. "Exercises for the Voice; serving as a key to all difficulties," &c.

BOOSEY & SONS' Musical Library, 28, Holles-street.

## A NEW DISCOVERY IN TEETH.

**M**R. HOWARD, Surgeon-Dentist, 52, Fleet-street, has introduced an entirely new description of **ARTIFICIAL TEETH**, fixed without springs, wires, or ligatures. They so perfectly resemble the natural teeth as not to be distinguished from the originals by the closest observer. They will never change colour or decay, and will be found superior to any teeth ever before used. This method does not require the extraction of roots or any painful operation, and will support and preserve teeth that are loose, and is guaranteed to restore articulation and mastication. Decayed teeth stopped and rendered sound and useful in mastication. 52, Fleet-street. At home from 10 till 5.

## GREY HAIR RESTORED to its ORIGINAL

**COLOUR.**—Neuralgia, Nervous Headache, and Rheumatism cured by F. M. HERRING'S PATENT MAGNETIC COMBS, HAIR and FLESH BRUSHES. They require no preparation, are always ready for use, and cannot get out of order. Brushes, 10s. and 15s.; Combs, from 2s. 6d. to 20s. Grey Hair and Baldness prevented by F. M. H.'s Patent Preventive Brush, price 4s. and 5s. Offices, 32, Basinghall-street, London. Illustrated pamphlets, "Why Hair becomes Grey, and its Remedy," gratis, or by post for four stamps. Agents: Savory and Moore; Atkinson, 24, Old Bond-street; Godfrey and Cooke, Conduit-street; Hendrie, 12, Tichborne-street; Twinbrow, 2, Edwards-street, Portman-square; Saunders, 215a, Winter, 205, and Kennedy, 166, Oxford-street; Ross, 119, Bishopsgate-street; Worn, 17, Dawson-street; Birch, 1, Molesworth-street, Dublin; and Duncan and Flockhart, Baildon, Sturrock Pass, Edinburgh. Sold by all chemists and perfumers of repute.

# SOLOS FOR THE FLUTE.

## BOOSEY'S FLUTE JOURNAL.

Containing 250 of the newest Operatic Melodies, Dances, Songs, etc.—Published in Ten Numbers, 1s. 6d. each; or, complete in One Volume, handsomely bound, 12s.

**No. 1.**  
Gastibelza—French romance  
Favorite melody, by Herold  
Kradoudja—Chant Algérien  
Rondo, from Les Bohémiens de Paris  
L'Estrella—Spanish air  
*Airs from Auber's*  
**L'Enfant Prodigue.**  
Doux Séjour  
Toi, qui versas la lumière  
Au loin dans la plaine  
Ah! dans l'Arabie

Comme la fauvette, from Le Caid  
Pour les attraits de noble danse,  
from Maria Stuart  
Les Yeux Bleus  
La Dot d'Auvergne  
Dis-moi qu'ils ont menti  
Arabian air  
Air, from La Jolie Fille de Gand  
C'est toi  
French melody  
Rhine Song—German air  
Cracovienne, in La Jolie Fille de Gand  
Le Chasseur égaré  
Père et Pêcheur  
German air  
Air—Marie, Herold  
Ave Maria, by Paget  
Swiss melody  
Le temps que je regrette  
Une fleur pour réponse  
En avant

**No. 2.**  
Le soleil de ma Bretagne  
Ma Brunette  
Ta voix  
Où, Monseigneur  
Non, Monseigneur  
Laissez-moi l'aimer  
Deh con te, from Norma  
Rule Britannia  
Pesther Csardas — Hungarian dance  
Russian national hymn  
Scotch melody  
Cronst' march  
The reed  
Sweet bird of summer  
Oh! blame me not for loving him  
Senza amore—Roman air  
The summer bloom hath passed  
Las Conalleras de Sevilla—Spanish air

Mendelssohn's first violet  
The standard bearer  
From the Alps the horn resounding  
Jealous little Jack  
Matraca—Spanish air  
Russian air  
Sautouse  
See the conquering hero comes

**No. 3.**  
Cease your fanning (from the Beggar's Opera)  
A jolly young waterman  
Paris waltz  
Frouch march  
Fanfare militaire  
Pas redouble  
Stirn-marsch galop  
Round the huge oak  
The streamlet  
Then farewell, my trim-built wherry  
The sun sets in night  
If the heart of a man  
Sally in our alley  
Let's have a dance (from Macbeth)

How sweet in the woodlands  
Peaceful slumbering  
Cease, rude Boreas  
The Harmonious Blacksmith  
Blow, blow, thou winter wind  
Distract me with those tears no more  
Green sleeves (Old Melody)  
Twins in the old ship Rover  
The Lincolnshire Poacher  
Tom Bowling  
Now is the month of Maying  
Black-eyed Susan  
The meadows look cheerful  
When the rosy morn appearing  
In infancy our hopes and fears  
Hope, thou Nurse  
Early one morning  
Fresh and strong the breeze is blowing

**No. 4.**  
The Lass of Richmond Hill  
The British Grenadiers  
The Girl I left behind me  
Hunting the Hare  
Britons, strike home  
Wind, gentle Evergreen  
Alley Croker

When forced from dear Hebe to go  
The Roast Beef of Old England  
Fair Hebe I left  
With slowly suit and plaintive ditty

Felton's Gavot  
Durandarte and Berlema  
Shepherds, I have lost my love  
Where I followed a lass  
When William at eve  
The maid of the mill for me  
Well may the keel row  
The ash grove  
Ta main  
Les fleurs animées  
Penses-tu que ce soit t'aimer?  
Berthe, la Rieuse  
Les Cheveux blonds  
Le Bouton d'Orange  
Les petits Sabots  
Plus de Mère  
Le Bouquet de Bal  
La belle Jeanne-Marie  
Vive Henri Quatre

*Airs from Bellini's*  
**Sonnambula.**  
Vive Amina  
Sounds so joyful  
Chorus

**No. 5.**  
*Airs from Bellini's*  
**Sonnambula**  
(continued).  
O Love! for me thy power  
While this heart its joy reveal-  
ing  
Take now this ring  
Oh! I cannot give expression  
As I view these scenes so charm-  
ing  
Maid, those bright eyes  
When dusky nightfall  
I am jealous of innocent zephyr  
See, by that joyful populace  
Be observant  
'Tis a falsehood  
Hear me swear  
Such return for love according  
Will the sun-sheltering canopy  
Through Helvetia  
Chorus  
All is lost

**No. 6.**  
*Airs from Bellini's*  
**Sonnambula**  
(continued).  
Vive his Lordship  
Still so gently

**Lisa is chosen**  
Oh! moment of pleasure  
Lisa, too, can I woo her  
Scarcely could I believe them  
Do not mingle

*Airs from Donizetti's*  
**Linda.**  
O luce di quest' anima  
Ambo nati  
Facciam allegri  
Cara luoghi  
Di tue pene  
Da quel di che  
Quel dover c'è  
Ah! consolarmi  
Per sua madre  
Quella pietà  
La figlia mia  
Esaltiam la tua potenza  
Se tanto in ira  
Ah! dimmi, dimmi

**No. 7.**  
*Airs from Donizetti's*  
**Linda**  
(continued).  
Oh! vanna, o caro  
E la voce  
No non e ver  
Ah! bel destin  
Ma vedrete

*Airs from Verdi's*  
**Ernani.**  
Oh! de verdi anni  
Erviva beviam  
Come rugiada  
O! tu che l'alma adora  
I miei lamenti  
Galop  
Oro, quant'ero  
No vendetta  
Ernani! involami  
Tutto sprezzo  
Infelice! e tu credevi  
Io tuo fidi  
P'u d'ogni altro  
Lo vedremo  
Veni meco  
March  
Oh! come felice  
*Airs from Bellini's*  
**Norma.**  
Dell'aura  
Ma protegge

**No. 8.**  
*Airs from Bellini's*  
**Norma**  
(continued).  
Ah! bello a me ritorno  
March

**Va crudele**  
Vieni in Roma  
Oh! di quel sei  
Se fino all'ore  
Guerra! guerra!  
In mia man  
A bello a me ritorno

*Airs from Donizetti's*  
**Elisire d'Amore.**  
Obligato—Ah! se  
Ah! dottor  
Pia tempo, oh! Dio  
La, la, la  
Esulta pur la barbara  
Una Tenera  
Io son ricco  
Chi la monta  
March

Queen's Schottisch  
Camella Polka  
Good night

**No. 9.**  
Angelina Polka, No. 1  
Do, No. 2  
Melodien Waltzes  
Marguerite d'Anjou Quadrilles  
Agnes Sorol Quadrilles  
Songs of the Alps Waltzes

**No. 10.**  
Lisette Valse à deux temps (com-  
plete)  
Les Ravissantes Quadrilles (do.)  
Galop of the Nations  
Prince Rupert's Galop  
John Anderson, my Jo  
Savourneen deuliah  
The summer  
O'er my soul there beam'd  
The Maid of Judah  
Oh! art thou gone, my Mary  
dear?  
Love's young dream  
Lough Sheeling  
My lodging is on the cold ground  
The minstrel boy  
Farewell! but whenever you  
welcome the hour  
Planxty Connor  
Peggy Bawn  
Has Sorrow thy young days  
shaded?

R. S. PRATTEN.

1. IL TROVATORE, Fantaisie for the Flute, with Piano accompaniment, performed with great success by Mr. R. S. PRATTEN, at the Public Concerts . . . . . 5
2. A complete Series of Scales and Exercises carefully fingered for the Flute 5 0

NEW FLUTE PRECEPTOR.

Just Published, in a handsome vol. (30 pages), price Five Shillings,

**BOOSEY'S UNIVERSAL FLUTE PRECEPTOR.**  
BY JOHN CLINTON.

Containing the Elements of Music, and a Complete Course of Instruction in the Art of Playing the Flute; with above One Hundred Exercises, Studies, and Popular Melodies, adapted for Students of all ages, and Performers on every kind of Flute.

NEW CLARINET PRECEPTOR.

JUST PUBLISHED, IN THIN BOARDS, PRICE 16s.,

## BOOSEY'S UNIVERSAL CLARINET PRECEPTOR,

Founded on the celebrated method by Klose, and containing the whole of the best exercises and studies from that work, preceded by a most complete course of Elementary Instruction, by JOSEPH WILLIAMS, of Her Majesty's Private Band. Published for, and under the Patronage of, the Bandmasters in all Her Majesty's Regiments.

BOOSEY & SONS' Musical Library, 28, Holles-Street.

## ROYAL SURREY GARDENS.

## THE AFFIDAVIT OF MR. COOMBE.

"IN THE COURT OF BANKRUPTCY.

"IN THE MATTER OF THE ROYAL SURREY GARDENS COMPANY (LIMITED), AND IN THE MATTER OF THE JOINT-STOCK COMPANIES ACT, 1856.

"I, William Alexander Coombe, of Hanover Cottage, Brunswick-road, Camberwell, make oath and say:—"That Mr. William Tyler was lessee of certain ground and premises at Waltham, and he there conducted in a very respectable way a Zoological Garden, but that for the last two or three years of his tenancy it turned out an unprofitable undertaking.

"That he became indebted in a large amount to James Coppock, Esq., one of the directors of the company, called the Royal Surrey Gardens Company, who was mortgagee of the premises, or in some other way beneficially entitled thereto.

"That for about twelve months previously to the year 1855, the lease and premises were in the market for sale, and several parties tendered for the same, but no sale was effected.

"That in the latter part of the year 1855 a company was formed, called the Royal Surrey Gardens Company 'Limited,' of which the said Mr. Coppock was one of the registered promoters, the said Mr. Tyler was appointed manager, and the petitioner, Mr. Horace Jones (who now seeks to wind up the company), was the architect.

"That a company was readily formed, and in the month of March last commenced their buildings and laying out the grounds at an outlay of about £25,000 at the least.

"That at a meeting of shareholders in October, 1856, a dividend of 10 per cent. was declared out of profits said to be made in a period of ten weeks, during which time the gardens had been open, and the account marked A, hereto annexed, was then circulated among the shareholders.

"That in April last a second meeting was called upon the following notice, without any account being sent with it:—"Notice is hereby given, that in pursuance of the deed of settlement of this company, the second ordinary general meeting of shareholders will be held on Thursday, the 2nd day of April proximo, at the Royal Surrey Gardens, at 2 o'clock in the afternoon precisely."

"That from the wording of the above notice, and intimations given to shareholders that nothing but the ordinary business, such as the arrangement of the entertainments and the opening of the gardens, would be under consideration, several shareholders did not attend who otherwise would have done so, particularly if it had been known that an account affecting the vitality of the undertaking would have been brought forward.

"That at this meeting the shareholders were kept in the large concert room until the appointed time for meeting had expired, and they were then shown into an adjoining room, where a plentiful supply of sandwiches and wine was spread upon a counter, which several of the shareholders attacked at once, and at one end was laid a bundle of accounts, which accounts were not distributed, but left to be taken by those who chanced to see them.

"That I had not time even to read the said account before some gentleman moved that such account be received, approved, and adopted, whereupon a question arose as to whether the dividend declared at the last meeting was or was not paid out of capital, when a show of hands was taken and the account was assumed to be passed by a majority of two, as counted by the secretary (although I believe the fact to be otherwise), all the directors present voting for the passing of their own account, and the real and vital question as to whether the sum of £14,000 should be approved as and for the purchase of the gardens was not made the subject of discussion.

"That I had not the opportunity of reading the said account until the evening of the day of meeting, when I discovered that the sum of £14,000 was charged for the purchase of the lease, and a day or two afterwards I spoke to two or three of the shareholders thereon, and although it was then believed that the directors possessed a lease of about fifty years, still £14,000 was thought an exorbitant sum for the purchase, the fact being well known that the lease was held upon a heavy rental and a large septennial fine.

"That I believed the lease had 50 years to run, or thereabouts; for I positively swear that during the time the grounds were being laid out I walked round them with Mr. Coppock, and, being well acquainted with the laying out of grounds, I expostulated with the said Mr. Coppock upon the enormous and unnecessary outlay being expended on the

said garden, and at the said time said to Mr. Coppock, 'I suppose you have a long interest in the premises to justify this outlay;' to which the said Mr. Coppock answered, 'Oh! yes, my dear fellow, about 50 years,' or words to the like effect.

"That two or three days after the meeting I met Mr. Fleming, the landlord's solicitor, who also had attended the meeting of shareholders, and a conversation arose upon the sum of £14,000 charged for the purchase of the lease, when I discovered for the first time that about 11½ years was the only tenure under which the premises were held, at which I expressed my surprise and asked his permission to allow me and any other shareholder to inspect the lease. That I called upon a shareholder, Mr. G. P. Nicholls, of Paternoster-row, and told him of my information, and requested him to accompany me to the landlord's solicitor to inspect the lease, and we went to Mr. Fleming's office, in Trinity-square in the Borough, and there examined the said lease, and found that it had only about 11½ years to run, and that every erection would then pass to the landlord.

"That I was so amazed and disgusted with the way in which the last meeting had been conducted, that I determined to seek an interview with Sir William De Bath, Bart., who had been the chairman of the last meeting, and after a slight correspondence with him, who said he was only a shareholder, and knew nothing of the facts, I wrote to Thomas Knox Holmes, Esq., a director of the company, who had been chairman when the ten per cent. dividend was declared, and ultimately I procured a meeting between these two chairmen, and requested Mr. Nicholls, who knew the facts, to accompany me.

"That in this perplexity I determined to call the shareholders together, and for that purpose applied to the Secretary to let me make a copy of the list of shareholders, but he refused to let me copy a name, and I procured, at considerable expense, a list of shareholders from the Registration Office, and wrote and sent a written and printed circular to each shareholder—nearly 200 in number.

"That in pursuance of this circular a meeting took place, and the question was fully brought forward, but owing to a statement made by Mr. Coppock, the acting director of the company, that an offer had been made by some 'Abstinence Society' at the price of £15,000, and by M. Jullien at £12,000, and that the coming season would do wonders for the shareholders, the subject of the circular was not entertained, and my motion for a committee of inquiry was not even seconded, and the meeting separated, leaving me with the pleasant reflection that I had wasted a great deal of time uselessly, at a cost of about £10 into the bargain. The fact, however, that the lease had only 11½ years to run was not denied, and the sum of £14,000 as the value of the lease was justified under the above stated facts, that other offers had been made of £15,000 and £12,000, and therefore the shareholders thought that under such circumstances, the sum of £14,000 ought not to be objected to.

"That I was dissatisfied with the statement of Mr. Coppock that such offers of purchase had been made, and I found out Mr. Phillips, the gentleman who had been secretary to the said Abstinence Society, who stated that the society had at one time the idea of purchasing the Royal Surrey Gardens, but they were under the belief and assurance that a 50 years' lease was the term of years under which the gardens were held, or could without doubt be procurable; and if they had known that so short a term had been the only tenure they would never have treated at all for the gardens, and as they must necessarily have laid out money in building, which they would not have felt justified in doing under so short a lease as the one then in existence.

"That I also ascertained from M. Jullien that he would not have made, through himself or friends, any offer to purchase the said gardens, but for the assurance that he could procure any extension of lease he liked at an expense of £400 or £500.

"That I verily believe that the scheme for establishing the Royal Surrey Gardens (Limited) was a concoction between Mr. Coppock, the mortgagee, and Mr. Tyler, the lessee, the latter to get rid of his liability to Mr. Coppock, and Mr. Coppock to get his money through the medium of the public. That I find there is a contract with M. Jullien for five years, at £2,500 per annum, but that M. Jullien was to pay £2,000 for shares, which he has done, viz., £1,000 last season, and £1,000 this season, and which £2,000 goes to the capital account, and is applied so as to make the £14,000 available to Mr. Coppock and Mr. Tyler.

"That in the prospectus issued upon the formation of the Company there appeared the following paragraph: 'All preliminary expenses and the outlay which a new concern would demand will be thus avoided, and if the business of the gardens were carried on with only the usual preparation more than five per cent. dividend on the capital employed might with certainty be calculated upon,' and yet in the account £3,175 17s. is charged for preliminary expenses, besides £1,359 19s. for



stock fixtures, etc., and in the £3,175 17s. is included a sum of £600 towards a musical festival, £300 for half-year's salary to Mr. Tyler, £200 for law, and various items of sundries amounting to above £700, all of which ought to have been placed in separate items, and not lumped as preliminary expenses.

"That in the account marked B a sum of £1,160 8s. 7d. is said to be in hand and at the banker's, but the banker's book on the 31st of December gives a balance in favour of the company of only £477, but where the difference is gone to I cannot find out.

"That, notwithstanding the acknowledged fact that the lease had only 1½ years to run, the directors went on building, and completed an additional refreshment room at a cost of upwards of £2,500 under the superintendence of Mr. Horace Jones, the architect, and the now petitioner to wind up; while at the end of March, when the building was scarcely commenced, they had only at their banker's about £90, and at the end of April less than £10, as appears by their banker's book.

"That, in order to pay for such additional buildings and other outgoing, the directors issued the following advertisement which appeared in *The Times*, from about the 24th of April to the 10th of May last:—

"*Royal Surrey Gardens (Limited).* The directors of the Company, having paid a dividend at the rate of £10 per cent. per annum from the actual earnings of the first short season of 10 weeks, are ready to issue shares of £10 each at par, if applied for by the 11th of May proximo, on which day the gardens will be opened to the public for the season ending the 30th day of September next."

"That under the above advertisement a great many applications were made, and between £1,000 and £2,000 received, thus increasing the capital account against the original subscribers, and being, as this deponent believes, a perfect fraud against the shareholders under the said advertisement.

"That at the meeting of shareholders held in April last, questions were asked respecting the sum of £5,080 12s. 6d. debited as 'Creditors on loan' in the account, when Mr. Coppock, the acting director, distinctly assured the shareholders that such loan was on debentures, and the full extent of moneys owing to the company, and that the Company then was in a very flourishing condition, and not subject to any other liabilities except the current expenses.

"That it now appears by the petition and affidavit of Mr. Horace Jones, that mortgages to the extent of £14,500 have been executed by the directors, and that there are other debts to the extent of £11,500 unsecured and unprovided for."

#### CORRESPONDENCE.

*To the Editor of the Times.*

SIR,—I do not doubt that your columns are open to me for self-defence. In your City Article of Thursday last it is stated, that "as to the Surrey Gardens, the facts appear to be such as must, sooner or later, lead to some criminal proceedings;" and "that Mr. James Coppock, of Cleveland-row, St. James's, who is represented to have been the acting director, makes no sign." Such a reference to my particular name, on the day of a public meeting of hostile parties interested, was calculated to do me personal prejudice and injury. I make no complaint of your report of the proceedings in the *Times* of Friday; but the affidavit by Mr. Coombe was never read or used. Your own report says it was filed "without remark or discussion." I was wholly unaware of the contents of that affidavit until I read it in your journal. The directors were all equally ignorant of the document, therefore, of course, could not file any answer. I will hereafter prove it to be a tissue of garbled statements, and I pledge myself to contradict all its material averments. I have ample proof in the handwriting and correspondence of Mr. Coombe himself that such affidavit is substantially untrue.

In your leading article of this day (Saturday) you comment on that gentleman's affidavit, and I am alleged to have received a larger sum of money for my security than even Mr. Coombe states; whereas I was not the recipient of a farthing, except so far as I foolishly subscribed my original lien in shares.

I could not make any "sign" until the day I did make it. My first opportunity was that before a competent tribunal. The previous meeting of shareholders representing a small portion of the capital was anonymously convened, and personally I had no notice that any such meeting had been called. It was not designed that I should be present, and if I had known of such a partial meeting of a few shareholders I should not have attended.

I now challenge the most searching inquiry into my acts. Neither directly nor indirectly have I derived the smallest pecuniary benefit from the Surrey Gardens. I did not originate or plan the company. I

originally joined it reluctantly. I ultimately agreed to take shares to the full amount of my charge upon the gardens, from my desire to aid the previous proprietor, to whom I had advanced the full value. I thought the company would be profitable, or I should not have embarked my entire and large debt in the risk. My brother directors and myself laboured successfully in the first season. The result was deemed by us and the shareholders to justify a dividend. We then prepared for a second season on a more liberal scale of outlay. The past season has signally failed us. Our expenses were too great, our capital was insufficient for such an undertaking. The average weekly receipts of the second season have not been more than half those of 1856. We endeavoured to reduce our expenses, but we were constantly advised by the very persons who now calumniate us to increase rather than diminish them, as the only means of retrieving losses. We could not and did not take any measure to increase our capital, and we too late discovered that, as amateur directors of music management we could not profitably conduct such a place of public amusement. Creditors became pressing, the joint-stock property was in danger, actions at law were commenced, and applications to wind up the company were threatened. Under such circumstances the "Winding-up Act" was our only alternative. Our direction was originally composed of six members, to Christmas last; we had no differences. At Christmas we added a seventh gentleman to our board. In May last one of our body resigned, solely because he was dealing with the company in business, and therefore could not legally continue a director. In the month of July last two other directors resigned. We met once a week, and occasionally oftener. The directors throughout their administration were unpaid, and had no privilege beyond any other shareholder. I may fairly add, without prejudice to my fellow-directors, that during this season my Parliamentary agencies required my almost exclusive personal attention, and unavoidably limited my power of attendance at the meetings of the direction. We shall hereafter have full opportunities for public explanation of all our joint and several acts.

I will now only add that the full amount due to the Seacole fund has been paid to Cox and Co., the bankers. To the Surrey Gardens the Seacole festival was a loss, and the net profit to that former fund was £228 9s. 8d. There has been a difference between that fund committee and us as to what portion of the net receipts belonged to the Seacole fund. If it be alleged that any larger sum than the one now paid is justly, or morally, or equitably due to that charity, it shall be left to arbitration; and, aided or unaided by my brother directors, I will not hesitate a moment individually to pay any further sum awarded.

Whatever my personal want of judgment or common sense in this company may have been, I will not rest under charges of want of integrity. I have forbore to retaliate on those who have unjustly abused me. The common object of all really interested ought to be the future profitable conversion of the gardens. The music-hall is the best in the United Kingdom, and the gardens have no metropolitan or provincial equal.

The directors will concur in any plan to promote the remaining interest of the creditors and shareholders, and they will endeavour to discharge their duty regardless of calumny or misrepresentation.—I am, sir, your obedient servant,

JAMES COPPOCK,  
3, Cleveland-row, Westminster, Aug. 29.

*To the Editor of the Times.*

SIR,—In your columns of this day I am accused by Mr. Coppock of filing an affidavit without reading it in open court, and that such affidavit is "substantially untrue." I am, therefore, sure you will allow me a short space to answer such portion of his letter through your paper, and other parts, such as the correspondence he alludes to, we will discuss before the shareholders when he pleases.

It is true that my affidavit was not read in court, for the simple reason that the Commissioner had resolved to postpone the petition, on the application of Mr. Fleming, before it came to my turn to address the Court, and I then said that, "observing his Honour's inclination to adjourn the consideration of the petition, I had no wish to press the extraordinary facts contained in my affidavit upon the Court, or to create worse ill-feeling than, unfortunately, existed;" and this, alone, together with the excessive heat of the Court, made me think it unnecessary to read my affidavit; but I state positively that a copy of my affidavit was sent fully two hours before the sitting of the Court to Mr. Jones, the solicitor to the company, and, consequently, of Mr. Coppock and the petitioner, and although the time was short, it was the earliest at which it could be copied by a stationer. With regard to its being "substantially untrue," and that Mr. Coppock will prove it "a tissue of garbled statements," and contradict all its

"material averments," is a question for the shareholders to decide; but, as this may take a long time to do, and the proper time may never arrive, I beg to remind the shareholders that the following are the chief statements in my affidavit, and hereafter they will have to decide upon them either as "truth" or "garbled statements":—

1. I asserted in my affidavit that Mr. Tyler could not make his zoological undertaking pay, and that he tried to dispose of the gardens, but could not.

2. That the Limited Liability Act coming into operation, it was put forth as a public company limited, in which Mr. Coppock was one of the registered promoters, although he states in his letter that he joined it reluctantly.

3. That under this company the lease and premises (the wild beasts and other moveables having been previously sold by auction) were assigned to the company at £14,000, though this or any other sum was not mentioned in the prospectus under which the company was formed.

4. That to render the ground available and attractive, £25,000 was laid out, in addition to the £14,000 to be given Mr. Tyler, which these gentlemen divided between them, Mr. Coppock taking £11,000 as his share, and they kindly condescended to take this £14,000 as paid-up shares.

5. That at the second meeting the shareholders were kept in the large hall, and then shown into an adjoining room with the sandwiches and wine spread, and accounts at one end in a bundle for any one to take who happened to see them, and that Mr. Coppock and other directors voted for the passing of such account, and that in such account the mortgages, amounting to £14,500, and debts, about £9,000, were omitted, (by mistake, no doubt!) and that £5,080 was asserted to be the only debts due, except current expenses; and that although £1,160 is stated to be in hand and at the bankers at the end of December last, £477, or thereabouts, is all that was at the bankers at the end of the year, and I could not tell into whose hand or pocket the balance went.

6. That I called a public meeting, and laid the above-mentioned facts before the shareholders, and asked for a "committee of inquiry," but that the shareholders thought such inquiry unnecessary, because Mr. Coppock stated that offers of about the same amounts had been made by other parties, but which I found afterwards were fallacious.

That, after this, advertisements appeared in *The Times* paper for raising more capital upon the strength of the 10 per cent. dividend, and they went on building under a contract for £2,500, when at the end of March last they had not £100 at their bankers, and at the end of April less than £10, notwithstanding the advertisement referred to; but that afterwards between £1,000 and £2,000 was raised by such advertisement, which I consider fraudulent.

These, I believe, are my chief averments; and by the full truth of them I stand or fall.

But now let me ask why is Mr. Coppock so eager that this company should be immediately wound up? If wound up there will be no time for inquiring into this £14,000, and the opportunity will be lost for looking into his transactions under the deed of settlement, where it will be found, among other things, that the directors had only power to borrow £10,000 upon mortgage, but that they have borrowed £14,500, and have accepted lots of bills of exchange without power to do so, all of which they have done without the sanction or even the knowledge of the shareholders. But there is this good reason why it should not be wound up—namely, that Mr. Coppock and Mr. Tyler will be made to disgorge a large proportion of their £14,000, and in this way the *bond fide* capital of the company may be brought down to a fair and just amount—and thus the creditors may very soon get a dividend upon their debts, and the shareholders ultimately something for their shares; but if wound up in the way wished by Mr. Coppock, neither creditors nor shareholders can ever get a farthing, but it will allow Mr. Coppock and his friends (echo answers Coppock!) to come in and repossess the property, the poor creditors and shareholders being left, like cats in a garret, to stare at each other.

I have the honour to be, sir, your obedient servant,  
August 31.

W. A. COOMBE,

Formerly town-clerk of Gravesend, but now of  
Hanover Cottage, Brunswick-road, Camberwell.

To the Editor of *The Times*.

SIR,—In consequence of the grave accusations made through the press against the directors of the Royal Surrey Gardens for appealing to the Court of Bankruptcy for protection against the legal process taken by one of their own servants, it is only right that the public should be made aware that that servant was M. Jullien, who on the 3rd of August inst., served on the company a writ with notice of bank-

ruptcy for £500, being a month's salary due the 31st of July, for three weeks of which period he was absent, and travelling through the provinces, under the auspices of Mr. Beale, for his own benefit, having appointed a deputy to be paid by the directors.

With regard to the other charges against the directors, the public are requested to withhold their judgment until after the special meeting of shareholders about to be held.

In denial of the assertions made by M. Jullien in reference to his salary and that of his band, I beg to state that between the 30th of July, 1856, and the 2nd of June, 1857 (10 months), he has received on account of his salary £2,548 15s. 6d., and that he has been paid on account of his own band, £4,789 10d., leaving a balance due of £268 14s. 6d. in full of all claims to the 12th of August inclusive, when they ceased to be under our control,—for the correctness of which statement the books of the company are vouchers.—I am, sir, your humble servant,

THOMAS K. HOLMES, one of the Directors.

Royal Surrey Gardens, Aug. 29.

To the Editor of *The Times*.

SIR,—In reply to the letter of Mr. Holmes in your paper of this date, I have simply to state that £2,000 out of the £2,548 15s. 6d. alleged to have been paid to me on account of my salary is represented by shares in the Royal Surrey Gardens. Their present value no one is more capable of estimating than Mr. Holmes himself.

Independently of these shares, £1,500 is still due to me for salary, in respect of which I have received nothing whatever but a dishonoured bill for £500. There is also due £393 15s. 2d. for the band, and nothing has been paid towards this save a dishonoured cheque for £250, signed "Thomas K. Holmes, George Bain, and James Coppock."

Mr. Holmes has estimated these "securities" as money. He will, doubtless, accept my offer to sell them to him at a handsome discount.

I may add that, in consequence of my remaining here to fulfil duties for which I have never been paid, I was compelled to decline the offer of engagements to the amount of upwards of £2,000. I remain, sir, yours obediently,

JULLIEN.

August 31.

## IN REMEMBRANCE OF THE LATE MR. DOUGLAS JERROLD.

To the Editor of *The Musical World*.

SIR,—The work we have carried on being now brought to a close, we beg leave, through your columns, briefly to make its result known to the public.

We have first to observe that the committee whom we represent decided in the outset to state no case and to make no appeal or representation beyond the line which forms the heading of the present letter. They considered that in taking this course they had a due regard both to the independence of literature and to the personal character of their deceased friend; and therefore they have never for a moment deviated from it, nor do they now depart from it.

They have considered their personal responsibility a sufficient refutation of any untrue and preposterous statements that have obtained circulation as to property asserted to have been left by Mr. Jerrold, and they now merely add that, unless they had thoroughly known, and beyond all doubt assured themselves that their exertions were needed by the dearest objects of Mr. Jerrold's love, those exertions would never have been heard of.

The audited accounts show that the various performances, readings, and lectures have realised, after the payment of all expenses, a clear profit of £2,000. This sum is to be expended in the purchase (through trustees) of a Government annuity for Mrs. Jerrold and her unmarried daughter, with remainder to the survivor.

We are happy to add, in conclusion, that, although we have been most generously assisted on many hands, and especially by members of the musical profession, we have never consciously accepted a sacrifice that could not be afforded, and have furnished good employment and just remuneration to many deserving persons.

We are, sir, your faithful servants,

CHARLES DICKENS, Chairman.

ARTHUR SMITH, Hon. Secretary.

## CELEBRATED VIOLINS.

(From the *Revue et Gazette Musicale*.)

THE violin, surnamed without dispute the king of instruments, is also that of all others the most valuable, and for which the highest prices have been given.

In the seventeenth century, Georges Neumarkt, of Weimar, born in 1621, died in 1681, possessed a viola di gamba, by Nicolo Amati. In a moment of distress, he was forced to sell it for some hundreds of golden florins. A turn in his fortune sometime afterwards having enabled him to release it, he composed, in the delirium of his joy, the celebrated *Cantique*, "Quiconque laisse faire le bon Dieu!"

In the nineteenth century we find in the first rank the violin of Paganini. In 1844, this instrument came into the possession of Camillo Sivori, of Pesth, one of his pupils, to whom he had bequeathed it by will. This violin was manufactured by Guarnerius, at Cremona, in 1737. Paganini would not suffer any one but himself to handle it. He affirmed that, during his artistic peregrinations, some one intended to destroy the precious instrument, under pretence of touching it. In his will he said *à propos* of this violin:—"As for my bow, I carry it with me to the next world, in order that I may execute a *morceau* for Satan and his imps, in case they should seek to quarrel with me." To some one who offered him 2,000 thalers, if he would sign a contract to deliver him the violin when he could no longer use it, Paganini replied that at London he had refused £3,000 pounds sterling for it. This instrument is now in the possession of Prince Yousouppoff, an amateur of distinction, who purchased it from the violoncellist, M. Merk, for six hundred ducats. The Doctor Paganini, who died at Geneva in 1836, was brother of the Paganini. He left a remarkable collection of musical instruments, among others, the violin of the late Schah of Persia; the violin of Lord Byron; that of King Stanislas; of Charles IV., King of Naples; of the Prince de la Paix, etc.

Lord Dorset, who died in 1830, had a fiddle that belonged to Queen Elizabeth. Her own arms, and those of her favorite, the Earl of Leicester, were engraven on it, and it bore the date of 1578.

In 1845, a Duke of Leicester (Query—the Duke of Leinster?) procured from a Belgian convent the most extraordinary stringed instrument that ever existed. It was a contrabasso of colossal dimensions. It took two persons to play it. While one drew the bow across the strings, the other touched the notes by means of a peculiar contrivance adapted to the instrument.

On the 24th August, 1846, there were sold by auction twenty-nine violins belonging to the collection of Francois Kramer (Cramer?). Among the number was a violin of Andrea Guarnerius, which was sold for twenty-five pounds sterling; also an Amati (Nicolo), sold for sixteen pounds; a violin for seven pounds; a Steiner (a Stunner?), which had belonged successively to Kings George III., George IV., and William IV., sold for thirty pounds, in all, 250 pounds, and this only the fifth part of the entire collection.

In the *Gazette de Vienne* (*Weiner-Zeitung*) of the 21st of November, 1846, a violin which had belonged to Beethoven was advertised for sale. It was one of the four instruments which had been presented to him by Prince Lichnowsky; to wit—a violin by Joseph Guarnerius, at Cremona, 1718, a second violin by Nicolo Amati, at Cremona, 1667 (the one just alluded to, and at present in the possession of M. Huber), a bass viol by Vincenzo Ruger, 1690, the property, as also the first-named violin, of M. Charles Holz, and a violoncello by Andrea Guarnerius, 1712, belonging to M. P. Wertheimer of Vienna. All these instruments have Beethoven's seal impressed on the neck, and the initial letter of his name is carved in the same place with a penknife.

In 1853, there were sold in London, a violin by Guarnerius, for 800 thalers, and a violoncello, by Stradivarius, also for 800 thalers. These two instruments were the property of Lord Falmouth, in whose possession was also found the autograph manuscript of Haydn's opera, *Armida*, 1793, which had never been represented.

Some years ago, an officer at Peterwardein, in Hungary, purchased from a stranger a violin, for the modest sum of two

florins. The following words were written upon it:—"Joseph Guarnerius, Cremona, 1693, fecit." The officer had no doubt that a real treasure had fallen into his hands. In January of the present month an agent called upon him, who at once declared the instrument to be a valuable one, and informed him that he was commissioned to purchase it from him. The officer demanded 400 florins for it, which were immediately paid.

Ole Bull, it is said, possesses the dearest and most curious violin known. It was made in 1562 by Gasparo di Sale, by order of the Cardinal Hippolyte Aldobrandini, afterwards Pope Clement VIII. The neck is magnificently engraved by Benvenuto Cellini. The Cardinal Aldobrandini presented the violin to the town of Inspruck, which place falling into the hands of the French in 1809, a soldier carried off the violin, and sold it to an antiquary, whose name has not transpired. On his death-bed the antiquary presented the violin to Ole Bull, who could not be prevailed upon to part with it, although he is in possession of a splendid Guarnerius, which Tarisi, one of the greatest connoisseurs of musical instruments that ever existed, had sold him at Paris for 12,000 francs (£480).

J. DUESBERG.

## POKING UP THE SEA-COLE FIRE.

(From *Punch*.)

IN accordance with the announcement in the *Times*' City Article, "some persons," among whom was Mr. Punch, "waited upon Lord Palmerston, upon the subject of Mrs. Seacole's claim on the Surrey Gardens Company." So introduced, the party found immediate access to his lordship, who received them with much affability. The following conversation took place.

Lord P. Well, Mr. Punch, how are you? Very glad to see you. I've just come from the Palace with the Speech. Would you just glance over it, and see whether it reads all right.

Mr. Punch. Not if I know it, your artful dodge. So you'd like to commit me to approval of it, would you? You'd like to be able to say to Her M—— that *Punch* has revised it, eh? No, siree.

Lord P. (*laughing*) There's no having you. Well, what can I do for you?

Mr. Punch. It will be in the recollection of your lordship that a series of *fêtes* were recently given at the Surrey Gardens in honour of Mother Seacole, and for her benefit.

Lord P. I know. Very brilliant, very successful, weren't they? Didn't Lord Rokeby take the old girl to her stall, and didn't lots of Crimeans go. I heard it was a great hit.

Mr. Punch. It was so, my lord, and a large sum of money was obtained.

Lord P. Very glad of it. Most deserving old soul, and it will help to keep her deserving old body in comfort. She was a treasure to the army, and I wish there were more old women like her, and fewer like Pammore.

Mr. Punch. Then, my dear lord, you will regret to hear, that the poor old lady has never been able to obtain a farthing of the money.

Lord P. By Jove! O, but I say, that's an infamous shame. She ought to have had the money weeks and weeks ago. It's a case for the police.

Mr. Punch. It may be hereafter, my lord. But we think that you could help us to get justice for Mrs. Seacole.

Lord P. Anything I can do—by the way, the Gardens are gone to the deuce, I believe?

Mr. Punch. My Lord, the Gardens were in the hands of a Company which, a little more than a year ago, sacked £32,560, all of which is lost, and £26,000 of additional debts have been contracted. Yet a £10 per cent. dividend was declared in October, apparently in order to delude the public into taking up at par 744 unissued shares.

Lord P. What a splendid figure-head you have!

Mr. Punch (*modestly*). The ladies have been pleased to say so, in my time. Well, my lord, M. Jullien, the Mons., and a most worthy fellow, at whose little eccentricities I have made good fun in his days of glory, but whom I have always recognised as a true artist, and a true friend to art—he had the superintendence of their music, and he declares that he has been defrauded and ruined. He says that they owe him £6,000, and that he never got anything for it but a bill and a cheque, both of which were dishonoured.

Lord P. But where's the money gone?

Mr. Punch. That, my dear lord, Mr. Commissioner Fane, aided by the very clever Mr. Linklater, and others, proposes to endeavour to ascertain in the Bankruptcy Court.



Lord P. By George, in the old days Seacole lane was too near St. Sepulchre's to be exactly a pleasant name to a bankrupt who couldn't give a good account of himself. However, I hope M. Jullien will get something out of the fire.

Mr. Punch. So do we. But at present we only come in the Seacole interest.

Lord P. I fancy it's the Seacole principal you want.

Mr. Punch. Very good, indeed, my lord, and very new, like all jokes by Members of Parliament. And we want you to put on the screw in a certain quarter, and then we think we shall get this money.

Lord P. And the quarter?

Mr. Punch whispers to his Lordship.

Lord P. (whispers to Mr. Punch). What! Jimmy?

Mr. Punch nods.

Lord P. But—hang it—he wouldn't collar the tin.

Mr. Punch. I don't say so for a moment. I believe him to be a very good fellow. He wouldn't go into Parliament, though he returned half of it—that's in his favour.

Lord P. You be blowed!

Mr. Punch. He, personally is all right, I've no doubt, but he has been a great man in the Company, and, according to Jullien, "they were all like mouses in his presence." Now, if he were to speak, some mouse would probably remember in what hole Mother Seacole's money has been accidentally laid away, and would very likely fetch it out.

Lord P. We'll see. (Writes). Will that do?

Mr. Punch (reads) "My dear Coppock,

"See Mother Seacole righted.

"Thursday."

"Always yours, P."

That will do. I'll leave it in Cleveland-row as I go by. We are much obliged to you, and so will the old lady be. We will not trespass longer upon your valuable time. [The deputation rises.

Lord P. (aside to Mr. Punch). Don't you go. I'll make Monek or Duncan run with the note. I want to talk to you.

[Exit deputation, and curtain closes as Lord Palmerston respectfully asks Mr. Punch's views as to the New Reform Bill.

#### MORAL.

"Mr. Coppock said, that the secretary had been directed to furnish Mrs. Seacole with every information she desired, and that her claim would be satisfied."—Times' Report, Aug. 28th.

### WORCESTER MUSICAL FESTIVAL.

(Concluded from our last.)

THE evening concert on Thursday was the best attended of the three (about 730 being present), and the programme was the longest. The first part was devoted to an admirable selection from the works of Mozart—a selection adapted to exhibit not only the greatness but the prodigious variety of his genius. The symphony in E flat inaugurated the selection, and was for the most part played with greater care, and therefore with greater effect, than fell to the lot of Mendelssohn on Tuesday, or Beethoven on Wednesday. It was listened to with attention. The vocal features in the Mozart selection were the quartet "Placido e il mar," from *Idomeneo*, which flowing and tranquil piece was scarcely given with the necessary smoothness; "Madamina," by Herr Formes, whose singing was as usual accompanied by a certain dramatic significance not by any means out of place in a concert-room; the air, "Zeffiretti lusinghieri," another fine specimen of the beauties of *Idomeneo*, in which Mad. Novello displayed her accustomed vocal excellence; the familiar "Crudel perche," extremely well sung by Madame and Mr. Weiss; the graceful air, "Quando il pianto" (*Il Seraglio*), in which Signor Gardoni showed both a true appreciation of the music and a power of making its beauty felt by others; the air, "Quando miro," which (the recitative excepted, where the orchestra was nearly coming to a stand-still) was so finished a performance as to elicit an encore for Miss Dolby, who repeated the last movement with her usual urbanity; and the famous sestet, "Sola sola," in which, although the principal singers already named took part, and were further aided by Miss L. Vinning and Mr. Thomas, there was not much to call for unmeasured eulogium.

The second part of the concert was as follows:—

Overture, "La peste di Firenze," Frank Mori; Cantata, "May Day," Macfarren; Duetto, "Misereere," Verdi; Song, "The reaper and the flowers," Balfe; Air and Chorus, "Daughter of error," Bishop;

Solo, Concertina, R. Blagrove; Song, "Come into the garden, Maud," Balfe; Irish Ballads, Miss Dolby, Lady Dufferin; Duetto, "Traviata," Verdi.

The overture of Mr. Frank Mori, conducted by himself, was well played, and received with great applause. Mr. Macfarren's *May Day* was even more successful than at the Bradford Festival, where its success was nevertheless unequivocal. The audience took to it amazingly, applauding every part, and unanimously re-demanding the fresh and melodious song of the May Queen ("Beautiful May") with its pretty burden, "Hey nonny nonny, no." There was no mistaking or resisting the heartiness of this encore, and Miss Louisa Vinning, whose careful and intelligent singing imparted an additional charm to the music, could not be blamed for accepting it.

The other parts of *May Day* were equally well appreciated. The frankly rustic character of the opening chorus, "Who shall be Queen of the May?" the vigorous and marked expression of the part song, "The hunt's up," and the masterly conduct of the final chorus, where the "revels" are illustrated, and one of the oldest and quaintest of English tunes, for life and drum, is introduced and elaborated with admirable effect, were immediately felt by the audience, and acknowledged accordingly. The loudest applause followed the termination of the performance.

The "Misereere" from *Il Trovatore* had ample justice done to it by Madame Novello and Mr. Sims Reeves, who sang their very best. "The reaper and the flowers" one of Mr. Balfe's most genial settings of Longfellow's poetry, is just suited to Mr. Weiss, nor could Mrs. Weiss have selected a fairer example of the musical genius of Bishop, or better fitted to her own peculiarities, than the air from *Zuma*: both pieces were unhackneyed, and both were heard with satisfaction. Mr. R. Blagrove displayed the skill and facility for which he is noted in his concertina solo: and the Irish ballads of Miss Dolby accompanied by herself on the pianoforte, and delivered with peculiar point and archness, enchanted everybody as of old. The duet from *La Traviata*, "Parigi o cara," could scarcely have been sung better than by Madame Novello and Signor Gardoni. Mr. Sims Reeves sang "Come into the garden, Maud," (in which Mr. Balfe, having exhausted Longfellow, lays Tennyson under contribution), with touching and fervid expression, and quite enraptured his hearers, who encored him with unanimity; but the popular English tenor was obstinate this time, and, adhering to the prudent rule he has recently laid down for himself, could not be persuaded. Some "wit" from the gallery called out, "Come on to the platform, Sims," but the summons was in vain, and Mr. "Sims" only reappeared to sing one of the verses of the national anthem, in association with Miss Louisa Vinning and Miss Dolby, at the termination of the concert.

Early service in the cathedral, on Friday morning, was again numerously attended. The musical selections comprised—"Venite"—Grand Chant, Humphrey; Psalms—Double Chant, No. 49, Dr. Boyce; Service—Travers in F; and Anthem—"Hear my crying," No. 77, Weldon. The collection at the last morning service was £4 8s. 4d., so that, after all, the humbler classes may be said to have added their mite to the fund for the widows and orphans.

The *Messiah* brought the largest attendance to the cathedral.

The performance of this immortal piece was—what it seldom fails to be, since every singer and every player is as familiar with it as with the Lord's Prayer—admirable in nearly all respects. The singers—Messdames Novello and Weiss, Misses Dolby and Palmer, Messrs. Weiss and Thomas, Herr Formes and Mr. Sims Reeves (who alone had an undivided duty to perform)—all sang their best, while the choruses were impressive and grand to a degree. The audience rose and remained standing during "For unto us a child is born," "Glory to God," "Hallelujah," and "Worthy is the Lamb"—a custom the propriety of which, however it may be arraigned in a concert-room, can scarcely be questioned in a church, more especially since all these choruses (and many others in the *Messiah*) are virtually hymns of praise and thanksgiving.

The collection of the charity was £253 12s. 11d. This swells the gross amount to upwards of £970, which additional donations are sure to make £1,000.

**THEATRE ROYAL, HAYMARKET.**—This evening will be performed the Comedy, *VICTIMS*: after which, *BLACK-EYED SUSAN*; to conclude with *THE SWISS COTTAGE*. Commence at 7.

**THEATRE ROYAL, ADELPHI.**—This evening, will be performed, *GREEN BUSHES*: the Farce of *MY PRECIOUS BETSY*; to conclude with the Farce, *SLASHER AND CRASHER*. Commence at 7.

**ROYAL OLYMPIC THEATRE.**—This evening, the performance will commence with *THE LIGHTHOUSE*; to be followed by *A SUBTERFUGE*. To conclude with *MASANIELLO*. Commence at half-past 7.

#### NOTICE.

THE ORGAN FOR THE LEEDS TOWN HALL.

A DESCRIPTION of the contents and general arrangements of the Large Organ, now in progress, and destined for the Leeds Town Hall, is in type, but is unavoidably postponed until next week.

#### TO CORRESPONDENTS.

MR. LEESON, "*PEDALS*," and other correspondents, must stand over till next week.

## THE MUSICAL WORLD.

LONDON, SATURDAY, SEPTEMBER 5TH, 1857.

THE great meeting of the "Tonic Sol-fa Association," which took place on Wednesday, at the Crystal Palace, attracted public attention to that new enterprise in a more marked manner than has hitherto been the case. Nearly 3,000 children, boys and girls, assisted by between 200 and 300 male adults, performed a variety of pieces to the great delight of more than 30,000 auditors. A brief account of this unique entertainment will be found elsewhere; our business is with the system upon which these children have been instructed, and which, if the projectors and promoters may be credited, is making way all over the united kingdom. Mr. John Curwen, of Plaistow, the most active teacher of the new method, in a pamphlet describing its plan and tendency, takes care to inform his readers that the "Tonic Sol-fa" system is not so much intended to supersede the recognised notation as to lead to its more easy acquirement. This is consoling,—since if by any means the method adopted by musicians to express themselves, and which it has taken centuries to bring to its present state of perfection, were to be abolished, we should have to put up with the loss of all the treasures of the art and all the works of the great masters—and for what?—for the sake of training children to execute in concert a number of insignificant hymns and part-songs. We say this advisedly, since it is beyond a question that the "tonic sol-fa" notation can never be applied to elaborate music of any kind, and to instrumental music not at all. If the attempt were made, the chief recommendation of the system would be lost—viz.: its simplicity—for let any one who has examined the published music of the association endeavour to imagine its application to a score, or to a piece of music for the pianoforte, and judge what a *galimatias* would result.

We are for educating the humbler classes in useful acquirements, in humanising arts, and especially in music, the most humanising of all, and are therefore anxious to encourage whatever tends to that end. If the promulgators of the "Tonic Sol-fa" do nothing more than inculcate a love

of singing among thousands of children, that alone would entitle them to consideration. They sow good seed in the juvenile mind, and supply the young generation as it grows into years, with an amusement, an occupation indeed, which may scare away evil thoughts and serve through life as an antidote to vice. If they have instituted a method by which elementary instruction can be more readily imparted,—so much the better. We have only to suggest that the *moral point* should be more clearly and emphatically kept in view than seems to be the case. But with the zeal of propagandists in ordinary, the directors of the "Tonic Sol-fa Association" seem more anxious to persuade the world of the excellence of their discovery in its general bearing upon musical instruction than of anything else. Their assurance that it is not intended to do away with the acknowledged system of notation reminds us very much of Bolingbroke's professions of loyalty to Richard II. There is an air of mingled pride and obsequience in it which we cannot exactly reconcile with the affectation of humility. Some of their partisans, for instance, go so far as to say that the new method of notation is more philosophical than the old; others that it is in fact the *only method*. Now, with deference, this is sheer nonsense. A philosophical method applied to an art must be above all a comprehensive method. The "Tonic Sol-fa" is nothing of the sort. It cannot admit of universal application. A sonata of Beethoven, or even a cavatina of Rossini, noted after this fashion, would fill a volume and puzzle a conjuror. For short and simple songs, with few accidentals and not too many semiquavers, it is very well suited; but for anything beyond that it would be found far more cumbersome and perplexing than accommodating. Let Mr. Curwen try to note down one of the fugues of Bach, and see what he would make of it!

The plan of proceeding is simple enough. All the ordinary means and appliances used in the received musical notation are rejected. In their place we have the initial letters of the Italian musical alphabet—*do, re, mi, fa, &c.*—with arbitrary signs to determine the length of notes, to signify the occurrence of accidentals, and to suggest the rhythmical division into bars. The great feature—the "philosophical" feature—of the system consists in the fact that "*do*" is always regarded as the tonic note, and starting point, no matter what the key. Relative, not absolute pitch is considered. The tone in which a piece is to be sung being indicated before commencing, the same nomenclature is always employed; and thus a melody will be written in the same manner, whatever its actual pitch. Something of this kind was invented by Rousseau, who employed numbers instead of letters; and the scheme has been reproduced over and over again in variously modified forms. But its inapplicability to anything beyond the very simplest kind of vocal music is just as evident now as it was a century ago, and those who dream of the "Tonic Sol-fa" ever being universally adopted as a system of musical notation are more likely to injure than benefit the excellent object to which it is now directed, without moreover the remotest probability of ultimate success.

AFTER all, a recess is no such bad thing in theatrical affairs, old-fashioned though it has become. People not only require relaxation from toil, but also relaxation from relaxation itself, as everybody will find out who tries to read a jest-book for two consecutive hours.

In the ancient days we should be occupied at this period



of the year in conjecturing the events of the coming theatrical season, and we should have gossiped about the approaching "campaign"—the favourite common-place word used to denote the artistic contest waged for nine months *per annum* between the two patent houses. Those who remained in town might have dropped into the little Hay-market, and thus the dramatic *besoins* of the time would have been amply satisfied.

But now-a-days there is no future, nor anything looming in it. When August sets in, we go on through a sort of dreary present, bounded by no horizon, and studded over with all sorts of uninteresting objects. We are a people without hope; "used up" without the aid of excitement, looking forward to nothing—caring for nothing. The little Hay-market remains open by prescriptive right; so does the Adelphi, but both agree in refraining from the production of striking novelties. At the Princess's, there is a series of Italian operas, just when the world has been be-opera'd to death. Even the old pleasure of looking forward to the lyrical campaign is menaced with destruction. How shall we give our old acquaintance Verdi the habitual grasp of the hand at Easter, when we have been staring at him all the year round? Delightful is it to meet a dear friend after a long absence;—detestable is it when the dear friend comes to stay with you for six months.

Dante, in a terribly hacknied line, told us that a command to abandon hope was inscribed on the portals of the "Inferno." Now we are in a region without hope, that has no portals at all. We do not know how we got there. What with prolonged seasons—and extra nights—and cheap nights—we find that our faculty for hoping has been gradually undermined, but we can't, for the life of us, tell how the process commenced.

There are scornful philosophers who maintain that we are a degenerate effeminate race, and certainly there is one species of moral courage that seems to be extinct—we mean that moral courage that enabled the theatrical speculator to repose at intervals from his labours, and collect his energies for future operations. A closed theatre was once one of the spectacles proper to the metropolis at certain seasons of the year; now every one shudders at the thought of shutting his doors. Let the patrons be few or many no one will encounter the loss of a—chance.

Oh! ye managers of London, do close a little, and let us feel once more a *modicum* of our old excitement. Let us have now and then the sensation of a "first night of the season," that we may meet an acquaintance in the lobby and discuss prospects of success;—auguring that in this quarter there is a fine prospect of good fortune, and that in the other prosperity seems less certain. Imitate the example of Mr. Charles Kean and retire for a few weeks to the continent; rest yourselves and let us rest also.

In the meanwhile we must employ all our conjecturing powers in divining what Mr. E. T. Smith will do at Drury Lane. There's a theme of absorbing interest!

ROMONI sails for the United States on the 12th inst.

STAUDIGL.—(From a Correspondent.)—At a concert given by the Vienna Imperial Lunatic Asylum, on the last birthday of the emperor, the celebrated singer, Staudigl, was present. As it is already known that he has been for some time under treatment in this institution, this incident gave great delight to all present, which was immeasurably increased, when afterwards, in the presence of a small circle of invited friends, Staudigl sang the "Wanderer" of Schubert, and with such depth of feeling and expression that there remained not a dry eye in the assembly.

#### PRINCESS'S THEATRE.

TO-NIGHT the series of Italian opera performances terminates with the *Trovatore*, in which Grisi, Mario, and Alboni sustain the chief characters. This will be the third performance of Verdi's favourite opera, which has attracted crowded houses, owing to the admirable singing and acting of the three great artists named.

*Norma* has been given three times, and *Lucrezia Borgia* once. About Grisi in these operas there is nothing to say, except that on each occasion she has maintained her supremacy, and raised the audience to enthusiasm. Herr Formes appeared once as Oroveso, and then seceded from indisposition, which was a great loss to the "ensemble." Herr Reichardt's Pollio is a highly intelligent impersonation—manly, vigorous, and free from that puling sentimentality which so often renders the proconsul "embarrassant." Like Tamberlik, Herr Reichardt makes Pollio agreeable, in spite of his fickleness. He also sings the music in a highly artistic manner. In the *Barbiere*, which was presented twice, Herr Reichardt equally distinguished himself in the more difficult part of Almaviva, the music of which he executes with a fluency that belongs to the genuine Italian school of vocalisation. The Rosina of Mad. Gassier was even more remarkable for vocal brilliancy than her Violetta in the *Traviata*, or her Gilda in *Rigoletto*—both of which operas were given more than once, and both of which suffered from the comparative inefficiency of Signor Dragone, a new baritone, whose mediocrity was more evident in the part of the Duke's jester than in that of Alfredo's father, or that of Manrico's brother. In short, *Rigoletto* imperatively demands a Ronconi (or a Robson—hint for the new manager of the Olympic), and is utterly beyond the sphere of a "Dragon" with ever so long a tail. With regard to Signor Kinni, we prefer being silent.

Thus the operas performed during the short season of a fortnight have been the *Traviata*, *Trovatore*, and *Rigoletto*, *Norma*, *Lucrezia Borgia*, and the *Barbiere di Siviglia*. The greatest nights were naturally those on which Grisi, Alboni, and Mario, appeared together. Whether the speculation has been successful in a pecuniary sense, we are unable to say; but we should hardly think it possible. At all events, the London non-shooting, non-bathing, and non-touring public has had reason to be grateful to the enterprise of Mr. Willert Beale.

#### ROYAL SURREY GARDENS.

THE fortnight's engagement of Alboni was followed up by a "grand closing festival," which has also endured a fortnight, and will terminate to-night. This was on a vast scale, Grisi and Alboni singing together in the music hall—a solo each and then a duet—was enough to cause a sensation, without the aid of those countless out-door amusements which, under the general title of "village fair," offered so much and varied attraction, but of which it is neither our province nor our inclination to essay a description. Grisi and Alboni, then, have been singing, on and off, throughout the festival—to the ecstasy of the transpontine, or rather trans-elephantine (the other side of the Elephant and Castle) public, who have cheered, applauded and encored them "à l'outrance" and "outré mesure" in a number of popular *morceaux* unnecessary to signalise by name. The other vocal "stars"—the German Reichardt, the English Poole, etc., etc.—have also added *éclat* to the proceedings.

Then we have had (for M. Jullien's benefit—on Monday, Tuesday, and Wednesday, in the present week), three grand nights dedicated respectively to Mozart, Mendelssohn, and Beethoven. At the first the *Jupiter* symphony, the overture to *Zauberflöte*, and a selection from *Don Giovanni* were performed—among other things. Alboni sang "Voi che sapete," and "Batti batti," with her accustomed perfection; and Herr Reichardt gave "O cara immagine," with the utmost feeling and expression. On the second night the symphony in A minor, the *Loreley* finale (solos Miss Stabbach), one of the chamber duets (the Misses Brougham), the overture to *Ruy Blas*, and other fine pieces, proclaimed the genius of Mendelssohn; and on the third night Beethoven was represented by his great *scena*, "Ah, perfido!" (Madame Borchardt), the charming

little song of Marcellina (*Fidelio*), for which Miss Poole obtained an encore, the colossal symphony in A, etc., etc. M. Jullien on each occasion put forth all his strength, and never directed the performances of these fine compositions with greater energy and success. His reception by the audience (numbered on each occasion in thousands) was enthusiastic beyond measure. There was a general and strong sympathy in his favor, excited by events which have partially been made public, but which will soon, we trust, be laid before the world in such a manner as to put "the right man in the right place." The popularity of M. Jullien was never greater, nor did his character as an artist and a gentleman ever stand higher, than at the present moment.

We must not omit to mention that at each of these grand concerts Miss Arabella Goddard played a pianoforte concerto, with orchestral accompaniments. For Mozart she selected the splendid C minor; for Mendelssohn, the impetuous G minor; and for Beethoven the magnificently gorgeous E flat. In the last instance (there having been no rehearsals) Miss Arabella had reckoned without her host. When she was seated at the instrument, in the orchestra, she found, to her concern, that another concerto than the one she had prepared was before her, and that whatever idea was entertained of the "E flat," 99 players out of 100, at such a crisis, would have quitted the orchestra—as any one will own, who is aware that the concertos of Beethoven are not to be executed impromptu, however great the facility of the player. But Miss Goddard—being one out of a hundred—with little ado commenced the unexpected concerto (in C minor), and performed it with as much ease and brilliancy though she had been practising nothing else for a twelvemonth. About this feat, of course the public know nothing; and as we had it direct from the orchestra, we think it only fair that it should be recorded. An hour's warning would probably be enough to prepare such a pianist as Miss Goddard in any concert of the great masters; but to be called upon *à l'improviste*, when already in presence of the audience—was serious matter. In the concertos of Mozart and Mendelssohn, Miss Goddard exhibited her accustomed genius, and on each occasion created a marked sensation, and was rewarded by a flattering tribute of applause from the entire audience—a tribute all the more gratifying, since the performances were listened to with undeviating attention and interest.

The other concerts have been of the usually mixed character.

#### CRYSTAL PALACE.

A VERY interesting performance took place here on Monday afternoon. The system of the "Tonic Sol-fa Association" was practically exemplified by upwards of 2,500 children—male and female. The great orchestra built for the Handel Festival was the arena in which these young musicians exhibited their skill. The conductors were Messrs. Saarl and Young, two of the most active teachers of the system. Two hundred and fifty male adults assisted the children, and a great variety of part-songs of every description were performed with entire success, the whole terminating with the national anthem, to the immense satisfaction of upwards of 30,000 auditors, who applauded everything, and encored several pieces. Between the parts, Mr. Willing performed upon the great organ erected by Messrs. Gray and Davison for the Handel Festival.

We have much to say about the "Tonic Sol-fa" method and its growing influence; but space forbids us to enlarge upon it at present.

CRYSTAL PALACE.—The directors of the Crystal Palace, with a view to test the strength of popular feeling on the subject, have reduced the price of admission to one shilling on Saturdays, during the next two months. It will, of course, rest with the public to decide the question as to the favorable result of the experiment.

LYCEUM THEATRE.—Miss L. Pyne and Mr. Harrison commence their campaign of "English Opera" at this theatre, on Monday week, with the work of a Frenchman—viz., Auber's *Diamans de la Couronne*. When are things to be called by their right names?

#### HERR SOMMER IN DUBLIN.

"A Farewell Promenade Concert and Musical Festival" was given by Herr Sommer, on Tuesday evening, in the Rotundo, to celebrate his immediate departure for Paris.

It appears, however, that Herr Sommer was unable to perform all the promises contained in his advertisement of the concert; and further, that he announced himself as the composer of several pieces in the programme, which were well known to have been composed by others. The consequence was, that his delinquencies were thus exposed in the following questionable letter, which appeared in *Saunders' News Letter*:—

Royal Barracks, August 31, 1857.

MR. SOMMER—SIR, I wish you to answer the public the following questions:—

1. Why do you announce the Band of the 51st Regiment, when you know the band will not be present at your concert?
2. Why do you announce 150 performers, when you know there will not be more than 75 performers present?
3. Why do you announce the "Avon Waltzes" as your composition, when you know they were composed by Mr. Bergmann, who sold you the score?
4. And why do you announce yourself as the composer of the "Kuntler Potpourri," when you know it is published in "Boosey's Military Journal," and composed by Mr. Kuhner?

JOHN WILSON, Bandmaster, H.M. 51st Regt.

#### THE FÊTES AT BOULOGNE.

(From our own Correspondent.)

THE inauguration of the Cathedral of Notre Dame on Sunday last was very splendid. In the morning there was pontifical mass, celebrated by the Bishop of the diocese, in the presence of a number of bishops and other dignitaries, including the Cardinal de Villecourt, specially delegated by the Pope. In the afternoon there was a procession, which made the round of the town, and returned to the cathedral. It consisted of upwards of four thousand people, deputations, institutions, etc., and included the bishops in their gold and silver costumes, mitres, and bearing their croziers. The music of the mass was the composition of Mr. Vervoitte, chapel-master of Rouen Cathedral, who directed its performance, and it appeared to me to be at once simple, grand, and effective. It was, moreover, well written for the voices, although without any affectation of science. It was accompanied by the organ and contra-bassi only. The choir, composed of amateurs of the town and neighbourhood, was excellent, and sang with a precision I have rarely heard equalled, and perfectly in tune. It is said that there were ten thousand persons in the cathedral to hear the High Mass. The building is very fine, and it is difficult to believe it has been constructed by voluntary contributions in little over thirty years. Although substantially completed, there yet remains much to be done before the works can be considered at a close. There was a *fête* in the public gardens (the *Tintelleries*) on Monday, which was attended by thousands of people, who danced to the very good music of the town band. The Philharmonic Society announce a concert for next week. The *fêtes* have brought a great many visitors to Boulogne. The weather was wonderfully fine during their continuance, but has turned wet since.

GUERNSEY.—The concert of Sig. and Mad. Ferrari at the Assembly Rooms fully realised anticipations. Sig. and Mad. Ferrari are singers of a class not often heard in Guernsey, gifted with great natural powers that have been cultivated to the highest point. Mad. Ferrari has a rich soprano voice, remarkable for purity of tone, and under the control of the most refined taste. Sig. Ferrari, who has a full barytone, manifests similar evidences of careful study, and hence the singing of each, while delightful to all, presents a model to the student. It is unnecessary for us to particularise the pieces which were sung by these accomplished performers. Italian or English, all were executed in the most finished manner. The programme contained two glees, "By Celia's arbour," and "Ye spotted snakes;" a trio, "The Curfew;" and some instrumental music.—*Guernsey Star*

## THOUGHTS UPON THE FUGUE.

FROM THE GERMAN OF ROCHLITZ.

(Translated for *Dwight's Journal of Music*.)

(Continued from page 510.)

BUT if you have had this experience, then you must necessarily in the second place have found: that thinking does not lessen or disturb enjoyment; on the contrary, it increases, elevates it—only pre-supposing that it be not directed to entirely subordinate accessories. Suppose, for instance, you see Schroeder act the part of Lear, and that you are struck at the first moment of his appearance by his form, the carriage of his body, his gait, etc.; already you are stimulated to find out what all this means, and soon discover that it is designed to indicate just this peculiar mixture of energy and weakness, of sternness and love, of the mighty monarch and the bent old man. Certainly you comprehend this thought more firmly now, you find it more and more developed, more and more clearly and distinctly embodied before you in the whole course of the piece. Thus you follow the poet and the actor, thinking and feeling, through the whole; and it cannot but be that your enjoyment is not only not disturbed and lessened, but is promoted and exalted by this thinking. Only in one case could your thinking be a hindrance to you; as, for instance, if in Schroeder's appearance you should merely notice and begin to ruminate upon, say his down-hanging, bronze-colored boots, and to consider whether such were worn perhaps in Lear's time. It is quite the same with music. Draw the parallel yourself, since it were unnecessary to pursue it here. To make it easier for you at the outset, think of works, in which poetry and the eye lend their aid; and first of all of the Opera; think of one or two truly excellent operas, as Gluck's *Iphigenia in Tauris*, or Mozart's *Don Juan*, of their character and purpose as a whole, of the character and purpose of their leading persons in particular—both in relation to the music. If you have got some clear conception of all this, so that you can follow it through the piece, undoubtedly you find that your enjoyment is uncommonly increased and elevated.

Now you will not for a moment dispute the assertion, that the better man in all things, even in his pleasures, seeks the higher, where there is such, and prefers it to the lower; that this seeking, this preference in fact is what first makes him a better man; that this alone distinguishes him essentially from others. It cannot be otherwise in art, and consequently in music; in art especially, so far as enjoyments are concerned, since it is its very end and mission to secure to us a higher and purer than mere sensual enjoyment, and thereby co-operate to the ennobling of man on the side of his feelings and inclinations. Since now, as you have seen and granted, all higher and more living enjoyment (in fine musical works as in everything else), is not possible unless thought go with enjoyment, it follows irresistibly: If in regard to music you would join the better class, you must be willing to think while you enjoy. You belong among the vile and common, if you only find and only seek in music the merely sensual gratification of the ear. Nor do you stand much higher, if you regard merely the instruments and skill in handling them, merely that which surprises and produces its effect without any co-operation on your part; or if (in a more effeminate way), you desire nothing in the hearing and practice of music, but to renounce all voluntary, conscious mental activity, and be transported into a sort of languid, sensual comfort, or a state of mere vague reverie, a certain easy tickling of the fancy. For although here your thinking faculty is not entirely extinguished, yet it plays an extremely subordinate part, and is directed only to what is subordinate in a work of art, only to the means, and not the end, and indeed only to very subordinate means to the end—to the bronze-colored boots of Lear.

If now you wish to have that higher and more vital enjoyment, you will not renounce the exercise of thought in your enjoyment; you will not be indifferent to works which demand more thought than feeling, as many demand feeling more than thought; you must at least, in listening to them, heed them earnestly, and in practice not entirely reject them; in either case you must try at least to win from them their right side, to interest yourself in that; and in the beginning, until you have

got more intimately acquainted with them, and have had your taste more cultivated for them, you must let it turn upon the question whether they do or do not affect your feeling, and if so, how. Such now is the Fugue: and such should be your conduct towards it.

To make this practicable, all that you need—besides a natural susceptibility to music, which you of course possess—is some practical instruction, as to *how* you should first exercise your thinking faculty upon these works, (fugues and fugued pieces)—in other words, what you should attend to in them first of all, and what order and method you should follow. This instruction I here offer, not as if I had anything new to say, or anything which cannot be learned from thorough musicians or good textbooks; but because I hope to be able to say it more in your own manner, in a style more suited to your comprehension. I shall only introduce you to what is first and most essential: when you have acquired practice in this, the rest will either come of itself, or you will have grown so fond of the whole matter, that you will not fail to follow it up and make yourself acquainted with what is more remote and incidental; nay, even should this not be the case, and should you stop with what is first and most essential, you will have gained something truly worth your while.

You know already, that a fugue is a piece of music in several parts, which differs from all others. You know too, that it is distinguished from other forms of composition by the following characteristics. A single leading thought, or phrase, simply and distinctly uttered at the very outset by a single voice (part), predominates throughout the whole piece. This thought is taken up by the other voices (parts), as they come in one after another, and is borne on by them, perpetually re-appearing: whatever accessory matter is associated with it is held fast by the whole, (with little unessential modifications perhaps), and is only changed by distribution among the different parts. Each of these parts or voices, therefore, is equally the principal part; each is alike prominent and *obligato*. If an intervening phrase be introduced occasionally, it must be taken from one of these leading thoughts, or be at least analogous to them. The piece as a whole has, by strict rule, no farther divisions and points of rest, but flows on in one steady stream, concentrating and narrowing its vital forces more and more as it goes on, until it has said all that the master can say in this form upon the thoughts which he has chosen.

That first leading thought is called the *theme*—also the subject, or the leader (*Dux*); the second thought, which forms the constant accompaniment to the first, is the *Counter-theme*—or counter-subject, or counter-harmony. These occasional accessory phrases, taken from the main thoughts or at least analogous to them, are called the connecting harmony (*zwischen-Harmonie*, or *between harmony*); and if you want a new name for the first of the leading thoughts, or theme, where it enters in a new part or on another degree of the scale, you may call it the companion (*Comes*), or the answer.

When the fugue is woven merely out of the theme, the counter-theme, and a connecting harmony which is borrowed from these, it is called a *strict fugue*. When the connecting harmony is not taken from the themes, but is only analogous to them, perhaps only resembling them in sentiment or in the figure chosen, it is called a *free fugue*. When a piece is commenced as a strict fugue and its theme and counter-theme are carried through the four voices, but not much further; or, when they are still further treated, but with more secondary thoughts than the free fugue, the piece is not called a fugue, but only a *fugued-piece*—a piece worked up in the fugue style.\*

That this may all be plain and palpable, allow me to point it out to you in pieces which you surely know and have at hand. The "Kyrie" in Mozart's *Requiem* is a strict fugue; most of the fugues of Joseph Haydn, those for instance in the *Creation*, are free fugues; and both are what they undertake to be, in the greatest perfection. Fugued passages of the kind first named are such excellent ones as: *Seine Tage sind abgekürzt* ("His days are shortened"), and: *Seine Seele ist voll Jammer* ("His soul is full of sorrow"), in the first choruses of Graun's *Passion*. Fugued

\* The *Double Fugue* is here passed over, as of rare occurrence, and too difficult for those to whom this essay is addressed.



passages of the second kind you find most frequently in larger instrumental works; the overture to Mozart's *Zauberflöte* is a fugued piece of this second kind. Examine these pieces now more closely, to discover in them what we have stated to be the essential of the whole genus fugue, and what has been said of the elements of this; you cannot fail to find it; then compare the pieces with each other, and you will remark how they all belong under the same genus, while each illustrates a particular variety. We cannot expect you, a mere dilettante, who are only seeking for some worthy enjoyment, to study them further; but that you may find such enjoyment in listening to or playing over fugues and fugued pieces, direct your attention after the following method—provided you have clearly mastered the above.

Think in the first place of nothing but the principal theme, in all its entrances, its turns and passages through all the voices, from beginning to end of the piece, so that you always trace it quite distinctly with your thought, and hear it stand out clearly and distinctly everywhere. Do this, and you have not only the grand-plan as it were of the entire structure, but also the architectural outline of the main view. Perhaps you will not find this so easy at first by mere hearing, as you imagine: but it is indispensably necessary, enhances the interest, is not without charm, and after a little practice will become very easy to you; for the difficulty in the beginning lies not in the thing itself, but in your previous habit of letting every piece of music affect you, and affect your feeling, only as a whole, or in the lump, so to speak. You must not be disturbed or led astray by slight modifications, which meet you here and there in the theme when it appears as *Comes*—for instance in the “Kyrie” referred to. These are not arbitrary and contrary to rule, but are necessary and founded on the nature of our scale; it will be all clear to you when you have taken a few steps further.

Having made this first step easy, now fix your attention exclusively upon the *Counter-theme*, or second subject. I need not tell you that you find it, in the same “Kyrie” for instance, already entering in the second measure in the alto part. Proceed with this precisely as you have done with the leading theme till you acquire the same facility in tracing it that you have done there. For both exercises you will do well to select only strict fugues, such as the one just cited—for the reason that here you will not be disturbed by any accessory work, and will discover everywhere the most uniform consistency.

Keep still to these strict fugues for a third exercise: that namely of following both main thoughts—both theme and counter-theme, *at once*, as they run along side by side through the course of the piece; watch them in all their entrances, turns, and concatenations. This will be difficult at first, with all your facility in seizing the two themes separately; but I am sure, if you have taken up these first two exercises in earnest, you will not desist here, for this third one has in it something so exciting, animating, and so much too that is pleasant, that you *must* carry through your purpose. But if you have carried it through, and so far that it has no longer any difficulty for you, then you have in your power all the main points that concern you in this kind of composition; and the rest comes so easy to you, finds indeed such support upon the other side in your own taste and feeling, that it scarcely requires a few words to be said upon it.

Nor need much be said about your exercises in *free* fugues. You will proceed with them, as with the strict fugues; and will find it here more easy and convenient. Still less will you require directions as to *fugued* pieces of the first kind, since these are nothing more than strict fugues commenced, but not carried through, not completed. And as to fugued pieces of the second kind—for instance the overture to the *Zauberflöte*—this little will suffice. Place this famous overture before you. It will be easy enough for you here, too, to find and follow the leading theme and counter-theme; and equally easy to trace the connecting harmony, the accessory thoughts which in this piece are so rich, so graceful, so appropriate, and so charmingly distributed, and to note how analogous they are, partly in invention and construction, partly in their employment and expression, to the leading passages. I have only to warn you not to get disturbed, not to lose the internal connection of the whole. In this grouping, alternation, mingling, genius governs more

than rule, although the former by no means impairs the latter, (where it is rightly done, as in this overture). Here too there is nothing further to be said about particulars, unless one would go critically through each given piece. If the above little course of study has been made in earnest, all that can need be said suggests itself, and will be sanctioned and enjoyed by feeling.

If you have once accustomed yourself in this way to *think* about the fugue, while you are hearing it or playing it, you will soon find the *spirit* of each good piece of this kind, or rather the spirit of its composer, as impressed upon the piece, no stranger any longer to your spirit. Moreover, the *expression* of the piece, if it really has expression, and is not a mere work of the understanding, will speak to your soul and your feeling. And finally you will acquire at least an inkling of an apprehension of the fine points in its artistic construction and of the peculiarities in its special combinations, and even in this inkling you will find true enjoyment. On the first two points (the spirit and expression of the work), not much may here be said in general; the best things to be said would, in the nature of the case, suggest themselves in the consideration of special pieces of true excellence. On the last point (that of art in the strict sense of the word), I will mention nothing, lest I overload you, and so lose more than I should gain.

Let me only adduce one thing, which belongs among the most artistic combinations in the progress of a fugue, since this will not be difficult to you, and will, if well applied, be a particularly pleasant thing for you to mark; and that is the passages where the composer gives the principal theme to *itself*, and again the counter-theme to itself, for an accompaniment; each, to be sure, in a peculiar form, but yet essentially unchanged. Or, to express the matter technically: where the connecting harmony is properly the theme and counter-theme itself differently employed, but still the same. You will find this most frequently, and probably the most agreeably, where the leading thought, shortened, accompanies itself in its full form; or where the leading thought, lengthened, appears with the same in its first form. This shortening of the theme may be either *intensive*, by diminution of the quantity and value of its notes; or *extensive*, where only one piece of it accompanies another piece in its whole course. So too it may be lengthened intensively, by doubling the quantity and value of the notes; or extensively, by broader carrying out of the figure. The first will occupy your understanding more; for it leads to the most artistic and wonderful juxtapositions: but the second will at the same time powerfully address your feeling; for it moves on pathetically and solemnly. On the first compare the often-cited “Kyrie” of Mozart: on the second the well-known fugue of Graun: “Christus hat uns ein Vorbild gelassen,” in the *Passion*.

But our brave *layman*—do we not desert him utterly; Surely not: But he will have deserted us, and long ago; for in fact what is all this talk to him, who never reflects upon the work of art set before him, but simply surrenders himself respectfully and with good will to its total expression? We cannot expect him to follow us in detail here or elsewhere; and if we did, it would be in vain: much rather ought we to presume that most fugues, take them as they are, would leave him pretty empty. All that we have to say to him, then, is: Do not strive against the whole fugue style; do not turn your mind away when such a piece begins; do not give it up beforehand, as a thing not fit for you. Not every fugue, by any means, is a mere work of the understanding and of art, in the more restricted sense of the term. Not seldom will fugues or fugued pieces be presented to you, which demand not only to be viewed as fugues, but also to be felt in general as works of art; nay which, as you always like to have it, make a certain definite impression on you, and afford you sure delight, like beautiful works of nature. This will be eminently the case with those fugues or fugued pieces, which we mean to designate more closely in another connection, and for whose sake you will perhaps be able to peruse the following brief sentences, to get from them so much as belongs to you.

We turn now to the composers, whose interest it is that this whole class of music shall not be neglected, but shall rather be restored to that consideration and sympathy with the public,

which it enjoyed in old times—that is, we turn to all who are in earnest with their art and with themselves.

If you write works in which you would only exercise your mind and your art,—works which are only designed for artists, for *virtuosi*, for cultivated friends of art; then no one else should have a voice in it but these; do, in respect to fugues as well as other compositions, as you will and as you can; but take it not to heart, if the public, if the *dilettanti* and the laymen take no notice of it, but leave the thing to take care of itself. But if you write works destined for the public,—works for the artist and the *knower* and the *virtuoso*, (if he belong to the latter class,) but which shall also be something, and something significant, to the attentive *dilettante* and the well-wishing layman: then consider the following suggestions, and receive them, if you can bring no well-founded objections to the contrary, with good will.

In works for the great public do not give fugues which, in their leading thoughts as well as in their working up, have importance only as works of the understanding; but give such as, in the very theme they start with, and also in its treatment, possess a definite character, really express something, and, when sung, express precisely what the words say. That this is possible and attainable, is understood of itself: but if you wish experimental proof of it, and at the same time fine models for it, consider the following well-known pieces. Handel's fugue: "He trusted in God, that He would deliver him," etc., in the *Messiah*. Besides the fact, that here the words rhetorically are as distinct and truly declaimed, as if it were a recitative, how unmistakably there resides in this theme the expression of bitter mockery and reckless scorn! and with what thoughtful care the great master here, in following out the passage, never wanders from this theme and this expression, into aught indefinite or foreign! With what energy and majesty Emanuel Bach expresses in the theme, and then in the whole execution, what is contained in the words: "Every land is of his glory full!" (in the "Sanctus.") How faithfully and truly Graun expresses firm faith and consoling courage, not bold and glaring, but, as was perfectly right here, within the limits of a Christian resignation, and in allusion to the sufferings of the guiltless one, in the short but beautiful fugue of the chorus; "Freuet euch, alle ihr Frommen!" and "Und was er zusaget, das hält er gewiss" (in the *Passion*)! How simply grand, firm, and dignified, the same master's expression of homage to the glorified Redeemer, in that most masterly fugue: "Tu, rex gloria, Jesu Christe" (in the "Te Deum")!

To cite also a few merely fugued passages: what definite expression, what decided character in the themes of Graun above referred to: "And his days are shortened;" "His soul is full of sorrow!" or Handel's: "And He shall rule for ever and ever!" in the "Hallelujah" of the *Messiah*;—or Mozart's: "Quam (vitam) olim Abraham promissisti," in the "Offertorium" of the *Requiem*!

Further: Write your fugues and fugued pieces, so far as this style admits, intelligibly and plainly, at all events clearly, purely, logically, and not overlaid with difficulties of execution through noisy instrumentation, through striking modulation, etc., so that the sense and progress of the piece may not be obscure to the listener. Here, if anywhere in your art, true riches shows itself; not in lavish scattering of gleaming spangles on all sides, but in the large application of sterling gold to a sure end; not in the spendthrift extravagance of the frivolous man of the world, but in the liberality of the wise and earnest king.

Finally: Give to your fugues,—especially the free and merely fugued pieces, and most of all to those which are only written for instruments, where the listener lacks the impression of the words to rendering the entrance of the themes intelligible,—give to them as many accessory charms and excitements to the fancy and the feeling, as is possible without injury to the style itself and to your own special purpose. What is meant by this, and how it may be done, requires no words, beyond a reference, in instrumental music, to Mozart's finale to the Symphony in C major (the "Jupiter"), and to his overture to the *Zauberflöte*; and, if the question be of vocal pieces, to several of the fugues and fugued pieces in Haydn's *Creation* and *Seasons*. For the realisation of this wish, and for the popularisation of the

fugue in general in all its forms, you will hardly find a more excellent model than this admirable master.

While such fugues fully satisfy the artist and the *knower*, the *dilettante*, too, if he will only do what we have been advising, will readily and gladly follow them, and the layman in music will with equal pleasure yield his mind to them. More than this could not be asked of these two classes, and more need not here be said.

### "NO LADY NEED APPLY."

To the Editor of the Musical World.

SIR,—I am somewhat surprised to see a letter in your last impression upon the above subject, which I thought had been fully argued in your paper some time back, and I cannot let the subject again pass me unnoticed. Your correspondent first asks, how it is that the words "No lady need apply," is added to advertisements for an organist. Probably "A Clergyman" has not had the pleasure of perusing your valuable publication for any length of time, or he would not ask a question which has been answered in the *Musical World* times out of number. He has mentioned some of our lady players (with several of whom I am personally acquainted), and admitting they are capable of performing the duties required of an organist, do you, sir, think that it is a decent or a proper profession for a lady to follow?

I have myself visited a lady organist in the organ gallery, when I have been asked to withdraw during the service. Why? Because the lady did not think it proper for a gentleman to be with her while playing the service.

As far as conducting choirs is concerned, I think a lady as much adapted to be the principal of a boys' school as the mistress of a church choir.

"A Clergyman" is evidently very "intimate with the lady" who he mentions, or he may be a brother, or near relation at all events, to one or other of them; but be that as it may, he has evidently taken up a subject which he knows very little or nothing about.

I must apologise for intruding on your valuable time and space, and beg to remain, sir, yours most obediently,

September 1st, 1857.

OBOL.

### ADVERTISEMENTS.

**HOARSENESS, SORE THROAT, LOSS OF VOICE,**  
IRRITATION of the BRONCHIAL TUBES, cured, and a perfectly Clear Voice produced by the use of Wilkinson, Bridge and Co.'s BRONCHIO-THORACIC LOZENGES, prepared from a receipt of one of the most eminent Physicians of the day.

They are especially useful to Vocalists, Members of Parliament, Clergymen, Barristers, Public Speakers, &c., and, as a general Cough Lozenge, unequalled. Prepared only and sold in boxes at 1s. and 2s. 6d.; also in tins, at 4s. 6d., 10s. 6d., and 20s. each, by Wilkinson, Bridge, and Co., Chemists, at Bridge's celebrated Sarsaparilla, and Ginger and Camomile Depot, 270, Regent-street, London, W.

**SCHWEPPE'S MALVERN SELTZER WATER.**—To manufacture an Artificial Water, which shall be a successful imitation of the natural Spring, a perfect solution of the Chemical ingredients is essential, and this can alone be effected by the aid of Pure Water. J. SCHWEPPE and Co. have, therefore, established a Manufactory for

#### ARTIFICIAL SELTZER WATER AT MALVERN,

and have leased the Spring of the Holy Well, renowned for its sweetness and purity. From the remarkable efficiency of this Water as a solvent of the Chlorides and Carbonates which form the ingredients of the natural Spring at Nansau, J. SCHWEPPE and Co. can produce a Seltzer Water possessing all those Chemical and Medicinal properties which have rendered the original Spring so celebrated. It is prepared as an Effervescent Water, and may be recommended to the public generally as a most refreshing and delightful beverage.

SCHWEPPE and Co., Manufacturers of Soda, Magnesia, and Potass Waters, and Lemonade—London, Liverpool, Bristol, and Derby. Every bottle is protected by a label representing their signature.

### IMPORTANT TO LADIES

FREQUENTING THE OPERA, CONCERTS, BALLS, &c.

**PEARS' BLANC DE PERLE LIQUIDE**, for imparting that much-admired Harmonious Colour to the Countenance, Neck, Arms, and Hands. Various preparations are commonly sold for this purpose; but, from the large quantity necessary to maintain the desired effect, great injury is done to the delicate tissues of the Skin by their use. To obviate these evils, A. F. Pears has obtained a Receipt for preparing a most innocent Liquid, free from all irritating qualities, which has been constantly used by a celebrated actress from her earliest youth, and whose pearl-like bust and Arms have astonished all admirers of the truly beautiful. This liquid imparts a most delicate softness to the skin, combined with a highly beautiful transparent whiteness rarely to be met with in nature.—Price 2s. 6d. per bottle. Sold Wholesale and Retail, by A. F. PEAR, 91, Great Russell-street, Bloomsbury, London.

**LADIES AVOID TIGHT LACING, AND TRY WILLIAM CARTER'S**

	s.	d.	s.	d.
Elastic Coutil Bodices (fastening in front) .....	8	11	to	10 6
Self-lacing patent front fastening Corsets .....	8	6	to	14 6
Family and Nursing Stays (self-adjusting) .....	9	6	to	21 0
Paris Wove Stays (all sizes) .....	5s. 6d.	9	6	and 12 0

Address, WILLIAM CARTER, 22, Ludgate-street, London, E. C.

**LADIES' VIGORNIA ROBED CRINOLINE SKIRTS, IN ALL COLOURS,**

(QUITE NEW.)

	s.	d.	s.	d.
Parisian Eugenie Hoop Skeleton Skirts .....	5	6	to	10 6
Full Size Crinoline Petticoats (grey and white) .....	8	6	to	16 0
Watch-spring Crinoline and Muslin Skirts .....	15	0	to	30 0

Address, WILLIAM CARTER, 22, Ludgate-street, London, E. C.  
N.B.—Engravings of the above, or Wholesale Lists, free.

**MADAME OURY'S TROVATORE, RIGOLETTO,**  
and **TRAVIATA.** Three Grand Fantasies, price 4s. each. Boosey and Sons' Musical Library, 28, Holles-street.

**MENDELSSOHN'S TWO-PART SONGS** for the Pianoforte. The three most popular, arranged by Rudolf Nordmann, Price 3s. 6d. Boosey and Sons' Musical Library, 28, Holles-street.

**THE BEST MODERN TUTORS**, by the most celebrated Professors. Boosey's Clarinet Preceptor, by Klose and Williams, 16s. Boosey's Flute Preceptor, by Clinton, 5s. Boosey's Cornet Tutor, by Stanton Jones, 5s. Boosey's Concertina Instructions, by George Case (third edition), 7s. 6d. Balfe's New Singing Method, 5s. Boosey and Sons' Musical Library, 28, Holles-street.

**MR. WEISS'S NEW SONG,**  
**"OH! BOATMAN, HASTE!"**

**BARCAROLLE,**

WORDS BY G. P. MORRIS,

Music composed expressly for, and dedicated to MR. WEISS,

BY M. W. BALFE.

Price 2s. 6d.

Oh! boatman, haste! the twilight hour  
Is closing gently o'er the lea!  
The sun, whose setting shuts the flow'r,  
Has look'd his last upon the sea.  
Row then, boatman row!  
Row! ah! we've moon and star,  
And our skiff with the stream is flowing.  
Heigho! heigho! ah! heigho!  
Echo responds to my sad heigho!

Oh, boatman, haste! the sentry calls  
The midnight hour on yonder shore,  
And silvery sweet the echo falls  
As music, dripping from the oar!  
Row then, boatman row!  
Row! 'tis day! away, away!  
To the land with the stream we are flowing.  
Heigho! heigho! ah! heigho!  
Echo responds to my sad heigho!

Oh, boatman, haste! the morning beam  
Glides through the fleecy clouds above,  
So breaks on life's dark morn'ning stream,  
The rosy dawn of woman's love!  
Row then, boatman row!  
Row! 'tis day! away, away!  
To the land with the stream we are flowing.  
Heigho! dear one, heigho!  
Echo responds to my glad heigho!

BOOSEY &amp; SONS' Musical Library, 28, Holles-street.

**HOLLOWAY'S PILLS THE MOST EFFECTUAL**  
**REMEDY FOR THE CURE OF LIVER AND STOMACH**  
**PLAINTS.**—This medicine has astonished the world for the last twenty years, and the individuals who have taken them; for, after having had recourse to all remedies, without success, in cases of liver and bowel complaints, indigestion, and other fearful disorders, these Pills have restored them to health, where in many instances they were considered to be past relief. Such facts do not require comment, and all sufferers can easily prove their truth.—Sold by all Medicine Vendors throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidici, Smyrna; and E. Muir, Malta.

**MENDELSSOHN'S ORIGINAL PIANOFORTE COMPOSITIONS.**

COMPLETE AND UNIFORM EDITION.

**PIANOFORTE SOLO**, in 4 Volumes, comprise all his Concertos, Capriccios, Fantasias, Preludes and Fugues, Scherzos, Characteristic Pieces, Sonata, Ohne Worte, etc. .. .. price 4 0 0

Each Volume may be had separately.

Vol. 1, Containing Ops. 5, 6, 7, 14, 15, 16, 22, 25 .. .. 1 2 6

Vol. 2, Containing Ops. 28, 29, 33, 35, 40 .. .. 1 2 6

Vol. 3, Containing Ops. 43, 54, 72, 82, 83, Andante Cantabile, and Presto Agitato in B, Barcarole in A, Prelude and Fugue in E minor, Scherzo in B minor, Scherzo a Capriccio in F Sharp minor, and Study in F minor .. .. 1 1 0

Vol. 4, Containing the 42 Lieder ohne Worte (Original Melodies), with Thematic Index .. .. 0 18 0

Each Piece may be had separately, at the rate of Sixpence per Sheet.

**TWELVE OVERTURES**, arranged for the Pianoforte Solo, bound in 1 Volume, with the Author's Portrait .. .. 1 0 0

Each of the Overtures may be had separately, at the rate of Sixpence per Sheet.

**TWELVE OVERTURES** (the same), arranged as Pianoforte Duets, in 1 Volume, with the Author's Portrait .. .. 1 10 0

Each of the Overtures may be had separately, at the rate of Sixpence per Sheet.

**SEVENTY-FIVE SONGS**, arranged as Pianoforte Solos, bound in 1 Volume, with the Author's Portrait .. .. 1 0 0

**THIRTEEN TWO-PART SONGS**, arranged for the Pianoforte Solo .. .. 0 3 6

Catalogues Gratis.

EWER AND CO., 300, OXFORD STREET, LONDON.

**NEW PUBLICATIONS**

OF

SCHOTT &amp; CO., 159, REGENT STREET, LONDON, W.

**PIANO SOLO.**

	s.	d.
AGUILAR, E. Bolero, Op. 20 .. ..	3	6
ASCHER, J. La Flammina, Mazurka elegante .. ..	2	0
BEYER, F. La Traviata, Bouquet de Mélodies, Op. 42, No. 50 .. ..	2	6
CLEMENTI, M. Collection de Préludes et Cadences, composées dans le Style de Haydn, Kozeluch, Mozart, Horkel, Vanhall, et de l'auteur ..	6	0
FUMAGALLI, A. Caprice sur Il Gondoliero, Op. 71 .. ..	2	6
LABITZKI, J. Frühlings Polka, Op. 230 .. ..	1	6
" Lina und Friedrichs Freudens Walzer, Op. 231 .. ..	2	6
SCHULTZES, W. Callista, pensée poétique, Op. 14 .. ..	2	0
STEGELICH, H. Sorenade, Op. 5 .. ..	2	0
" Amelle, Op. 4 .. ..	2	0
LEFEBURE-WELY. Minuet de la Deuxième Symphonie, Op. 105 .. ..	2	0
" Polonoise, Op. 106 .. ..	2	6
" Steeple-chase, morceau caract., Op. 107 .. ..	2	0
" Cantabile, Op. 108 .. ..	2	6
" L'Étincelle, caprice, Op. 109 .. ..	2	6
" Bon jour! bon soir! caprice et berceuse, Op. 110 .. ..	2	6

BÉRIOT, Ch. do. Huitième Concerto pour Violon avec accomp. de Piano .. 9 0  
idem avec Orchestre .. 19 0

KUPFNER, G. Collection de Morceaux faciles pour Piano et Violin, ou Flûte, sur des thèmes favoris de Il Trovatore .. 4 0  
" Idem La Traviata .. 4 0  
" Idem Rigoletto .. 4 0

BILETTA, E. La Marinarella Sternello, as sung by Signor Solieri .. 2 0

KETTENUS, A. Le Menuet de Sans Souci, romance, as sung by Madame Rudersdorff .. 2 0

MOZART, W. A. Pianoforte Concertos, full score 8vo. No. 1, in C major—2, A minor—3, F major—4, B flat major—5, C major—6, G minor—7, D minor—8, G major—9, A major—10, A minor—11, B flat major—12, F major—13, D major—14, E flat major—15, B flat major—16, C major—17, E flat major—18, B flat major—19, E flat major—20, D major—each 5 0



**NEW FOREIGN MUSIC WAREHOUSE,**

244, REGENT STREET,

(CORNER OF LITTLE ARGYLL STREET.)

**MESSRS. DUNCAN DAVISON & CO.**

Beg to announce that they have commenced business at the above address, as

**IMPORTERS AND PUBLISHERS OF FOREIGN MUSIC.**

Having made special arrangements with the house of

**BRANDUS, OF PARIS,**

They are enabled to supply all the valuable Musical Publications of that eminent firm, as well as those of MEISSONNIER, and other well-known French Publishers, on the most moderate terms.

The attention of Professors is particularly requested to DUNCAN DAVISON and Co.'s new and superior editions of

**MOZART'S SONATAS:**

OF THE

**CONCERTOS, SONATAS, AND TRIOS OF BEETHOVEN:**

AND OF THE CLASSICAL COMPOSITIONS OF

**MENDELSSOHN, HUMMEL, WEBER, &c., &c.**

The Catalogue also embraces a large and varied assortment of the lighter productions of

ADOLPH ADAM,  
F. BEYER,  
BURGMULLER,H. CRAMER,  
DUVERNOY,  
LE CARPENTIER,ROSELLEN,  
TALEXY,  
WOLFF, &c., &c.,

Besides an immense number of standard and special works for

VIOLIN,  
VIOLONCELLO,  
TENOR,  
HARP,FLUTE,  
CORNET-A-PISTONS,  
HORN,  
CLARINET,BASSOON,  
GUITAR,  
HAUTBOY,  
&c., &c.

A large selection of French and Italian Songs, Duets, and a new and comprehensive publication, entitled

**"RÉPERTOIRE GÉNÉRAL DU CHANTEUR,"**

Being a selection of the most popular French and Italian Operatic and Chamber Songs, in separate volumes, classified for

SOPRANO,  
CONTRALTO,MEZZO SOPRANO,  
TENOR,BARYTON, and  
BASS.

Uniform with the popular and valuable 8vo. editions of

**OPERAS FOR VOICE AND PIANOFORTE,**

With French, Italian, or German words. Composed by

ADOLPH ADAM,  
AUBER,  
BAZIN,  
BEETHOVEN,  
BELLINI,  
CHERUBINI,DONIZETTI,  
GLUCK,  
GRETRY,  
HALEVY,  
HEROLD,  
MEYERBEER.NICOLO,  
ROSSINI,  
SACCHINI,  
WEBER,  
&c., &c.**LONDON:**

DUNCAN DAVISON &amp; Co., Importers and Publishers of FOREIGN MUSIC (Dépôt Général de la Maison Brandus, de Paris), 244, Regent-street, corner of Little Argyll-street.

# THE NEW ALEXANDRE HARMONIUM.

THE LAST PATENT—(TAKEN OUT IN JULY, 1857).

## THE COMPLETE OR DRAWING-ROOM MODEL.

THE most important of all improvements has just been added to the Harmonium, by which the tone of the instrument is enriched, and made as soft as possible, without the loss of power: it enables any pianoforte player *at once* to play with expression, and without any of the difficulty attending the use of the old Expression Stop. Every instrument made under this patent can be played with perfect expression, even without its being necessary for the performer himself to supply the wind. A handle is attached, enabling any one to take this labour from the performer, which is found at times a fatigue to ladies. *A Perfect Diminuendo and Crescendo is attained with ease*, by the use of what may be termed a knee-swell. The bass can be perfectly subdued, and the treble increased, or *vice versa*, as the music may require; but beyond this, every single note can be increased or diminished with the greatest facility.

The drawback to—

## THE HARMONIUM FOR THE DRAWING-ROOM

has hitherto been, that without great skill and practice on the part of the performer, it was extremely difficult to subdue the tone sufficiently, and the character of tone was too reedy.

THE NATURAL TONE OF THE DRAWING-ROOM MODEL IS SOFT AND SWEET, and greater power is obtained at will by the use of the knee-swell, instead of, as in other descriptions, where the natural tone is loud, and only to be subdued by the skilful use of the expression stop.

The tone is round and rich, and with none of the reedy character, which at least, in a room, is objectionable. When the swell is used the fullest power is likewise obtained.

The New Patent being expressly for Harmoniums intended for the Drawing-room, for the accompaniment of the voice, and for all the most refined purposes of the instrument, is adapted only to the three descriptions most in vogue for these purposes, viz., to the Harmoniums with Percussion action, and three Stops, eight Stops, and fifteen Stops. The increase in price for the addition of all the advantages of the New Patent over similar instruments without it, will be seen to be but trifling.

## DRAWING-ROOM HARMONIUMS,

(NEW PATENT, WITH SWELL).

No. 1.—In Rosewood, one Row of Vibrators, three Stops, Percussion Action, Knee Swell, and blower at the back ... ..	25 Guineas.
" 2.—In Rosewood (2 Rows of Vibrators), with 8 Stops, Percussion Action, Knee Swell, &c., &c. ... ..	35 "
" 3.—The COMPLETE HARMONIUM, in very handsome Rosewood or Oak case, 4½ Rows of Vibrators, 15 Stops, including all that are found in the best of former Harmoniums (the Patent Model), and in addition an entirely new and beautiful Stop (la Voix Céleste), the Percussion action, Knee Swell, blower at the back, and, in fact, every improvement that has been hitherto applied to any Harmonium ... ..	60 Guineas.

N.B.—The Complete Harmonium is also a larger Instrument than the Patent Model.

MESSRS. CHAPPELL have just received a large number of the popular

## ALEXANDRE HARMONIUM AT SIX GUINEAS,

Also an immense stock of all other descriptions.

No. 1.—In Oak, with 1 stop ... ..	10 Guineas.
" 2.—In Mahogany ditto ... ..	12 "
" 3.—In Oak, with 3 stops ... ..	15 Guineas; or in rosewood 16 "
" 4.—In Oak or Rosewood, and 5 stops ... ..	22 and 23 "
" 5.—Ditto ditto and 8 stops ... ..	25 and 26 "
" 6.—Ditto ditto and 12 stops ... ..	35 "
" 7.—In Oak, 1 stop, and percussion action ... ..	16 "
" 8.—In Rosewood, 3 stops, and percussion action ... ..	20 "
" 9.—In Oak or Rosewood, 8 stops, and percussion action ... ..	32 "
" 10.—In Oak case, 12 stops, and percussion action ... ..	40 "
" 11.—In Rosewood case, 12 stops, and percussion action ... ..	45 "
" 12.—The Patent Model, in very handsome Oak or Rosewood case, 15 stops, percussion action, &c. ... ..	55 "

MESSRS. CHAPPELL beg also to call attention to their

## NEW AND UNIQUE COTTAGE PIANOFORTES.

No. 1.—In Mahogany Case, 6 7-8 octaves ... ..	25 Guineas.
" 2.—In Rosewood, with Circular Fall, 6 7-8 octaves ... ..	30 "
" 3.—In Rosewood, elegant Case, Frets, etc. ... ..	35 "
" 4.—In very elegant Walnut, Ivory-fronted Keys, etc. ... ..	40 "
" 5.—The Unique Pianoforte, with perfect check action, very elegant Rosewood Case, 6 7-8 octaves ... ..	45 "
" 6.—The Foreign Model, extremely elegant, oblique strings, 7 octaves; best check action, etc. The most powerful of all upright Pianofortes ... ..	50 "

Full Descriptive Lists of Harmoniums and of Pianofortes sent upon application to CHAPPELL and Co., 49 and 50, New Bond-street, and 13, George-street, Hanover-square.

N.B. An Immense Assortment of New and Second-hand Instruments, by Broadwood, Collard, and Erard.

Published by JOHN BOOSEY, of Castlebar-hill, in the Parish of Ealing, in the County of Middlesex, at the office of BOOSEY & SONS, 28, Holles-street. Sold also by REED, 15, John-street, Great Portland-street; ALLEN, Warwick-lane; VICKERS, Holywell-street; KEITH, Frowse, and Co., 48, Cheapside; G. SCHEURMANN, 96, Newgate-street; JOHN SHEPHERD, Newgate-street; HARRY MAY, 11, Holborn-bars. Agents for Scotland, PATTERSON & SONS, Edinburgh; for Ireland, H. BUSELL, Dublin; and all Music-sellers.  
Printed by WILLIAM SPENCER JOHNSON, "Nassau Steam Press," 60, St. Martin's-lane, in the Parish of St. Martin-in-the-Fields, in the County of Middlesex.—Saturday, Sept. 5, 1857.